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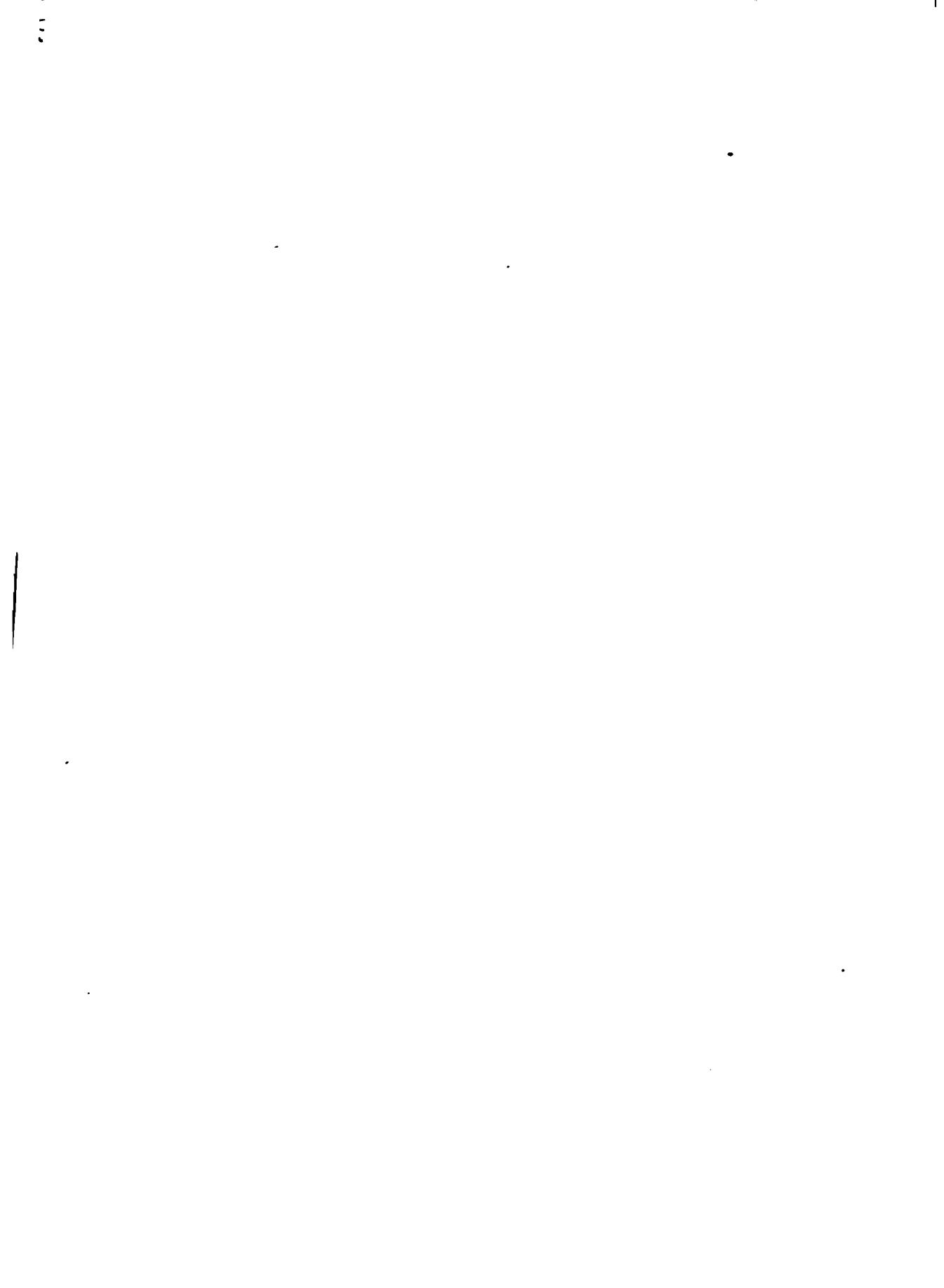
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BOOK NUMBER 4

OF

THE AMERICAN MUSIC SYSTEM.

BY

FRIEDRICH ZUCHTMANN.

FOR

HIGH SCHOOLS, ACADEMIES, ETC.

KING-RICHARDSON PUBLISHING CO., PUBLISHERS,

SPRINGFIELD, MASS., U. S. A.

Edw. T 5018.96.5.70

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PREFACE.

This book completes the course of The American Music System, and, while it is primarily intended for High Schools and Academies, it will be found especially desirable for singing societies and sight singing classes.

The Rules for Breathing should be thoroughly learned, since such knowledge is essential to correct phrasing and finish.

The Exercises have been introduced for the purpose of more fully familiarizing the student with the F or Bass Clef, and a careful study of these exercises will greatly increase the interest in the study of the songs following them.

In the preparation of this book the author has selected such songs as will tend to increase the taste for good music, which it has been his aim to cultivate by the use of the charts and books of The American Music System.

F. Z.

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BREATHING.**EXERCISE.**

Inhaling.	Retaining.	Exhaling.
1 2 3	1	1 2 3 4 5
1 2	1	1 2 3 4 5 6
1	1	1 2 3 4 5 6 7
*1	1	ä.....

Inhale and expel the breath through the nostrils in a quiet, steady manner.

All rigidity of muscles to be avoided.

* When practicing the last division of exercise, vocalize the breath when exhaling, singing either of the vowel sounds ä, ö, or öö very softly, while the teacher counts seven.

RULES.

WHEN AND WHERE TO BREATHE.

1. At a long and a short pause.
2. At a long pause take "deep breath."
3. At a short pause take "half breath."
4. Do not breathe in the middle of a word or syllable.
5. Breathe more or less on the weak portion of the measure, on condition that no syllable or word be divided thereby.
6. If a song has a short passage of notes followed immediately by a long passage, then the short passage requires a half breath, and the long, a deep breath.
7. It is always best to take two or three short breaths and then a deep breath, so as not to tire the lungs ; as in reading, at a comma a short, and at a semicolon and a period a long, breath.
8. In sacred songs deep breathing is the most essential.
9. Take the time for breathing from the note you leave and not from the note to come.
10. Do not divide 4-4 measure into two even parts, but breathe after "one" or before "four."
11. In 3-4 measure, take breath before "three."
12. Take no breath between a grace note and its principal note.
13. In a long ascending or descending passage, breath can be taken best when there is a certain turn or skip in it.
14. Breath can be taken easily on a tied note.
15. On a syncopated note, that is, if no syllable or word interrupt.
16. Take breath upon the repetition of rondolets or motives.
17. Take no breath between an article and its noun.
18. Do not breathe between an adjective and its noun.
19. In songs where the number of words is pretty nearly equal to the number of notes, the breath is generally associated with the punctuation signs and rhymes.
20. Take the breath always at the same place, if the same words and the same notes repeat.

SYNOPTICAL CHART No. 1.

C MAJOR.

A musical chart consisting of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It shows the scale notes: F#, G, A, B, C, D, E, F#, G. The bottom staff is also in common time (indicated by a 'C') and has a key signature of no sharps or flats. It shows the scale notes: C, D, E, F, G, A, B, C. Vertical dotted lines connect corresponding notes between the two staves, illustrating the relationship between the major and minor scales.

G MAJOR.

A musical chart consisting of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of two sharps (D# and A#). It shows the scale notes: D#, E, F#, G, A, B, C, D#. The bottom staff is also in common time (indicated by a 'C') and has a key signature of one sharp (F#). It shows the scale notes: F#, G, A, B, C, D, E, F#. Vertical dotted lines connect corresponding notes between the two staves.

D MAJOR.

A musical chart consisting of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It shows the scale notes: F#, G, A, B, C, D, E, F#. The bottom staff is also in common time (indicated by a 'C') and has a key signature of no sharps or flats. It shows the scale notes: C, D, E, F, G, A, B, C. Vertical dotted lines connect corresponding notes between the two staves.

SYNOPTICAL CHART No. 2.

A MAJOR.

A musical chart consisting of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of three sharps (D#, G#, C#). It shows the scale notes: D#, E, F#, G, A, B, C, D#. The bottom staff is also in common time (indicated by a 'C') and has a key signature of one sharp (F#). It shows the scale notes: F#, G, A, B, C, D, E, F#. Vertical dotted lines connect corresponding notes between the two staves.

E MAJOR.

A musical staff in common time, treble clef, and key signature of three sharps. It consists of two systems of music. The first system shows a continuous melody. The second system begins with a dotted vertical line, followed by a melodic line that includes a sharp sign over the third note, indicating a临时调 (temporary key). The text "C-SHARP MINOR." is written below the staff between the two systems.

B MAJOR.

A musical staff in common time, treble clef, and key signature of three sharps. It consists of two systems of music. The first system shows a continuous melody. The second system begins with a dotted vertical line, followed by a melodic line that includes a double sharp sign over the fifth note, indicating a temporary key. The text "G-SHARP MINOR." is written below the staff between the two systems.

SYNOPTICAL CHART No. 3.

F MAJOR.

A musical staff in common time, treble clef, and key signature of one sharp. It consists of two systems of music. The first system shows a continuous melody. The second system begins with a dotted vertical line, followed by a melodic line that includes a sharp sign over the fourth note, indicating a temporary key. The text "D MINOR." is written below the staff between the two systems.

B-FLAT MAJOR.

A musical staff in common time, bass clef, and key signature of one flat. It consists of two systems of music. The first system shows a continuous melody. The second system begins with a dotted vertical line, followed by a melodic line that includes a sharp sign over the third note, indicating a temporary key. The text "G MINOR." is written below the staff between the two systems.

C MINOR.

SYNOPTICAL CHART No. 4.

A-FLAT MAJOR.

F-MINOR.

D-FLAT MAJOR.

B-FLAT MINOR.

CHROMATIC SCALE.

OCCASIONAL PRACTICE IN SLURS.

SECONDS.



THIRDS.



FOURTHS.



FIFTHS.



SIXTHS.



INTERVALS.

SEVENTHHS.



OCTAVES.



THE F CLEF.

EXERCISES TO LEARN THE BASS NOTES.

5 6 7 1 2 3 4 5 6 7 1

G A B C D E F G

C D E F

1 2 3 4 5 6 7 1 2 3 4 5

C G C

ä ä ä ä ä ä ä ä

E

F A

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Bass clef, 2/4 time, common time. The music consists of four staves. The first two staves are in 2/4 time. The third staff begins with a bass note, followed by a section in common time labeled 'B'. The fourth staff returns to 2/4 time.

SONG IN TWO PARTS.

L. MASON.

Bass clef, 3/4 time, common time. The music is divided into two parts. The first part (left hand) consists of four staves in 3/4 time. The second part (right hand) consists of four staves in common time. The lyrics are:

Sweet is the smile of the pur - ple - eyed morn - ing, Shed soft on the
dew - span - gled blos - soms of May ; Fair is the moon's sil - ver
cres - cent, a - dorn - ing The dim west - ern sky at the part - ing of
day, at the part - - - ing of day.

THE F AND THE G CLEF.

EXERCISE IN TWO PARTS.

SOPRANO AND ALTO.

Soprano and Alto parts in common time, featuring two staves of music with various note heads and stems.

SOPRANO AND ALTO.

Soprano and Alto parts in common time, featuring two staves of music with various note heads and stems.

BASS AND TENOR.

Bass and Tenor parts in common time, featuring two staves of music with various note heads and stems.

Soprano and Alto parts in common time, featuring two staves of music with various note heads and stems.

Bass and Tenor parts in common time, featuring two staves of music with various note heads and stems.

EXERCISE.

RINK.

SOPRANO AND ALTO.

Soprano and Alto parts in common time, featuring two staves of music with various note heads and stems.

BASS AND TENOR.

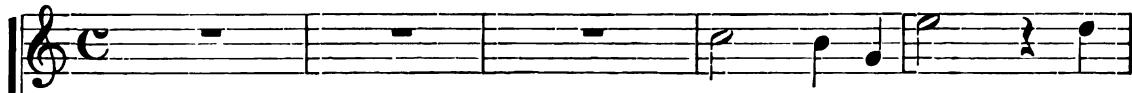
Bass and Tenor parts in common time, featuring two staves of music with various note heads and stems.

Soprano and Alto parts in common time, featuring two staves of music with various note heads and stems.

Bass and Tenor parts in common time, featuring two staves of music with various note heads and stems.

SOPRANO AND ALTO.

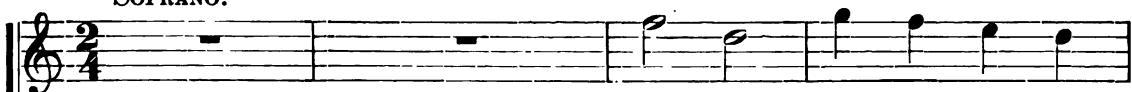
RINK.



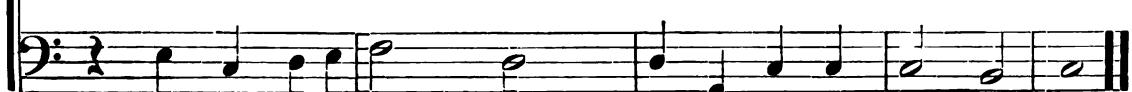
BASS AND TENOR.



SOPRANO.



BASS AND TENOR.



CHROMATIC SCALE.



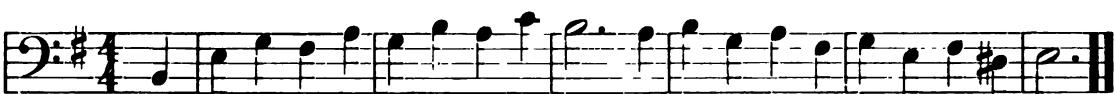
A MINOR.



G MAJOR.



E MINOR.



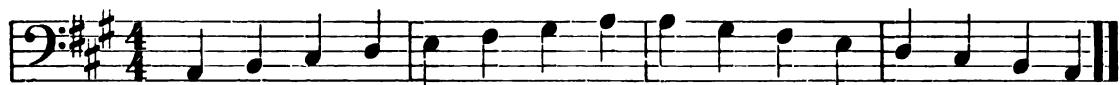
D MAJOR.



B MINOR.



A MAJOR.



F♯ MINOR.



E MAJOR.



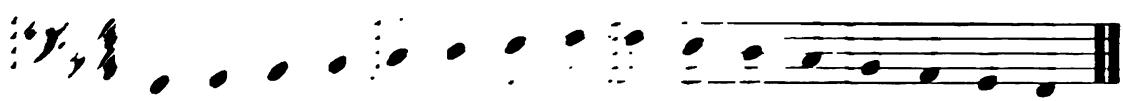
C♯ MINOR.



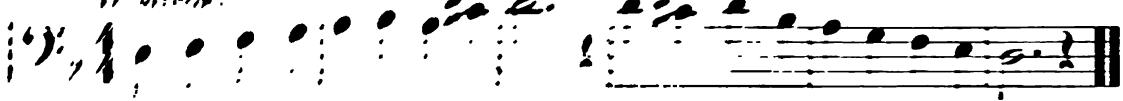
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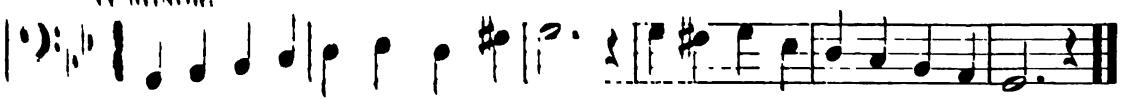
Slowly



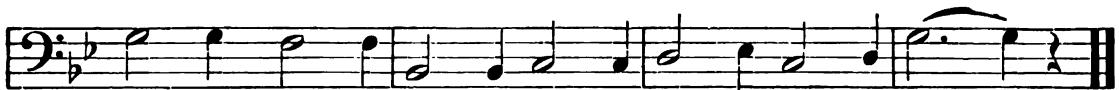
Very slow



G Minor



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KEY OF E FLAT.



C MINOR.



A FLAT.



F MINOR.



No. 1.

THERE'S A GREAT AND HAPPY COUNTRY.

F. H. STUNTMANN.



1. There's a great and hap - py coun - try, Where the west - ern me - teors fall, And the
 2. To that great and hap - py coun - try, All th'op-pressed of earth have fled, For her
 3. Hail to thee, O bless - ed coun - try, And thy heav'n-ap-point - ed clime, And the



sun of ev - 'ry cli - mate Sheds his ra - diance o - ver all. Ev - 'ry
 sires, in ear - lier a - ges, For their lib - er - ties have bled; And their
 pow'r that gave thee be - ing, And thy mis - sion all sub - lime! Ev - 'ry



val - ley yields its treas - ures, Ev - 'ry hill - top gold, Ev - 'ry
 sons will keep their hon - or Till the day of doom. All op -
 na - tion do thee hom - age, Ev - 'ry peo - ple praise, Ev - 'ry
 Ev - 'ry val - ley yields its treas - ures,
 And their sons will keep their hon - or
 Ev - 'ry na - tion do thee hom - age,



THERE'S A GREAT AND HAPPY COUNTRY.

23

Ev - 'ry mur - m'ring rill, Ev - 'ry stream - - let, Ev - 'ry
 All op - press - ors flee! All op - press - - ors, All op -
 Ev - 'ry peo - ple praise, Ev - 'ry peo - - ple, Ev - 'ry

stream - let turns a mill, Ev - 'ry stream - let
 press - ors flee a - way! All op - press - ors
 peo - ple sing thy praise, Ev - 'ry peo - - ple

Ev - 'ry mur - m'ring rill, Ev - 'ry stream - - let, Ev - 'ry
 All op - press - ors flee! All op - press - - ors, All op -
 Ev - 'ry peo - ple praise, Ev - 'ry peo - - ple, Ev - 'ry

stream - let turns a mill.
 press - ors flee a - way!
 peo - ple sing thy praise!

turns . . . a mill. And her riv - ers laugh in lus - ty song,
 flee . . . a - way! And her laws will all be e - qual;
 sing . . . thy praise! Vir - tue fill thy homes with plen - ty,
 stream - let turns a mill.
 press - ors flee a - way!
 peo - ple sing thy praise!

Wealth of arts and har - vest
 And th'op-press'd of all the
 For the Lord has made thy

Bear - ing all her wealth a - long, Wealth of arts . . . and har - vest
 All her chil - dren will be free; And th'op-pressed . . . of all the
 Val - or win from jus - tice, peace, For the Lord . . . has made thy

Wealth of arts and har - vest
 And th'op-pressed of all the
 For the Lord has made thy

glo - ry, glo - ry, Bear - ing all her wealth a - long.
 na - tions, na - tions, And their chil - dren shall be free!
 glo - ry, glo - ry: Plen - ty, vir - tue, jus - tice, peace!

No. 2.

AWAY FAR TO ROAM.

A. METHFESSEL.

Cheerfully.

1. Raise high now your joy song, In true com - pan - y; Good - bye, O be -
 2. The sun doth not tar - ry, Nor rest in the sky; O'er land and o'er
 3. Like swift cloud the bird flies Far up the blue dome; But, list! on the



lov - ed, Our part - ing must be. Fare - well to the moun - tains, The
 wa - ters Im - pels us to fly. The waves of the o - cean Stop
 air dies Her song of sweet home. So night - ly and dai - ly, O'er



dear fa - ther's home, The or - chards and foun - tains; A - way far to
 not on the shore; The strong winds take mo - tion To car - ry us
 wood, field, and main; Like moth - er of wand - 'rers, She'll chant her re -



,

 roam; Fare - well to the moun - tains, The dear fa - ther's home, The
 o'er; The waves of the o - cean Stop not on the shore; The
 train; So night - ly and dai - ly, O'er wood, field, and main, Like

 or - chards and foun - tains, A - way far to roam, to roam. La la
 strong winds take mo - tion To car - ry us o'er, us o'er. La la
 moth - er of wand 'rers, She'll chant her re - train, re - train. La la

 la la la la la la la la la la la la la

 la la la la la la la la la la la la la

 la la la la la la la la la la la la

THE DELIGHT OF SPRING.

Molto allegro.

F. ABT.

1. Spring in the mea - dow, hedge - rows are gay ; Sil - ver the moon - beam,
 2. Love - ly the blos - som, balm - y the air, Foun - tains are bab - bling
 f

3. Sun - beams are glan - cing bright o - ver all, They too of Spring - time
 f

gold - en the day ; Mer - ry the brook - let, fra - grant the flowers : All is a -
 joy ev - 'ry-where. All is in beau - ty, gladd'ning the heart, Sor - row and
 tell where they fall. Earth now is bloom - ing, birds gai - ly sing, Join thou their
 f

wak - ing, Spring-time is ours, All is a - wak - ing, Spring - time is ours. .
 sad - ness now must de - part, Sor - row and sad - ness now must de - part. .
 sf

cho - rus, wel-come to Spring, Join thou their cho - rus, wel - come to Spring.
 sf

Feelingly.

UNION SONG.

MOZART.

mf

1. Clasp-ing hands in firm-est un-ion, Heart to heart in sweet com-
 2. Praise to Thee, O world's great Mas-ter, For our hearts and spir-it-s—
 3. Come, choice spir-it-s all, u-nit-ing, Ev-'ry earn-est soul in -

mf*cres.*

mun-ion. High-est tho'ts that mor-tals know— These, in-spir-ing
 vast-er Work than a-ny mor-tals know. Light and right and
 vi-ting, Where this mys-tic bond is found. Sing "Love, pur-i-

cres.*mf*

all our do-ing, Friend-ship true and high re-new-ing, Strong and
 vir-tue giv-ing, That, thro' truth and ho-ly liv-ing, Grand-ly
 ty and du-ty." Heav'n's re-splen-dent signs of beau-ty, Which our

*mf*

beau-ti-ful shall grow, Strong and beau-ti-ful shall grow.
 on our lives may flow, Grand-ly on our lives may flow.
 un-ion strong hath bound, Which our un-ion strong hath bound.



No. 5.

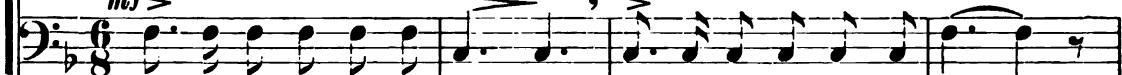
EVENING SONG.

Moderato.

GERMAN.

mf>

1. See the red sun is now set - ting, Mountains be - fore us a - rise,
2. List to the low - ing of cat - tle, Loud the gray hill-tops re - sound;
3. Now in our place at the ta - ble, Strength-en'd by po - tion and food,
4. Wea-ry and read - y for slum - ber, Soft - ly night clos - es our eyes,

mf>

Day's fare - well nev - er for - get - ting,—“Rest to the earth and the skies.”
 Deep shad - ows o'er the vales set - tle, Hov'-ring our cot - tage a - round.
 Grate - ful - ly praise Him, so a - ble, So bounti - ful, lov - ing, and good.
 Wait - ing each swift hour to num - ber, Flee - ing when sun gilds the skies.

CHORUS. *1 p 2 pp.**cres. a little slower.**dim.*

No. 6.

CALM IS THE LAKE.

H. PFEIL.

Lento.

1. Calm is the lake! The birds are sleep - ing ; A whis - per soft - ly pass - ing
 2. Calm is the lake! Thro' boughs and branches A breeze like God's own breath doth
 3. Calm is the lake! The stars of heav - en Gaze down in peace se - rene and

p

seems ; The shades of eve - ning o'er earth creep - ing, Are shroud - ing
 blow ; The flow'r's of wood and field are bow - ing Their heads in
 deep. O hu - man heart, be thou un - fear - ing, Thou too shalt

*Ped.**Ped.*

Na - ture in sweet dreams, Are shroud-ing Na - ture in sweet dreams.
 pray'r de - vot and low, Their heads in pray'r de - vot and low.
 rest in bless - ed sleep, Thou too shalt rest in bless - ed sleep.

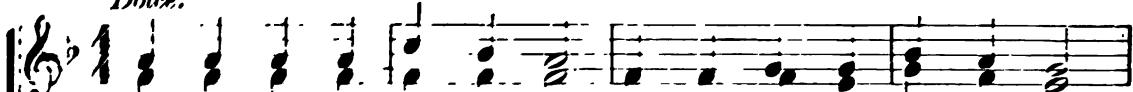
*Ped.****

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HEAVENLY SHEPHERD.

Dolce.

BLUMENTHAL.



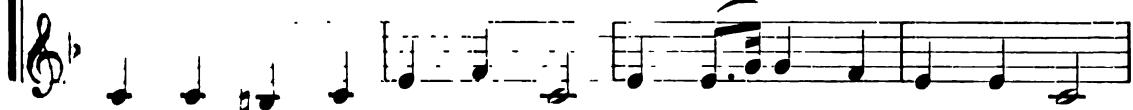
1. To Thy pastures fair and large, Heav'n - ly Shep - herd lead Thy charge,
 2. Safe the drear - y vale I tread, By the shades of death o'er - spread,



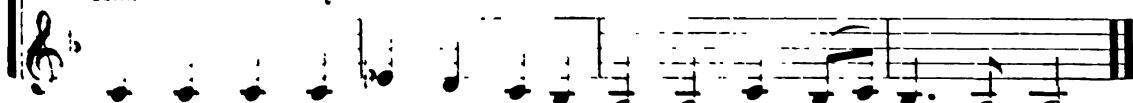
And my couch with ten - d'rest care Mid the spring - ing grass pre - pare;
 With Thy rod and staff sup - plied, This my guard and that my guide;



When I faint with sum - mer's heat, Thou shalt guide my wea - ry feet,
 Con - stant to my lat - est end, Thou my foot - steps shall at - tend,



To the streams that still and slow, Thro' the ver - dant mead - ows flow.
 And shalt bid Thy hal - low'd dome Yield me an e - ter - nal home.



SWEET AND LOW.

BARNBY.

pp Larghetto.

1. Sweet and low, sweet and low, Wind of the west - ern sea ; Low, low,
 2 Sleep and rest, sleep and rest, Fa-ther will come to thee so on ; Rest, rest, on

pp

breathe and blow, Wind of the west - ern sea. O-ver the roll - ing
 moth - er's breast, Fa-ther will come to thee soon. Fa-ther will come to his

sf *p*

wa - ters go, Come from the dy - ing moon and blow, Blow him a - gain to
 babe in the nest, Sil - ver sails out of the west, Un - der the sil - ver

rall. e dim.

me, . . . While my lit - tle one, While my pret-ty one sleeps.
 moon . . . Sleep my lit - tle one, Sleep, my pret-ty one, sleep.

rall. e dim. *pp*

THE LORD IS GREAT.

FROM THE CREATION.

HAYDN.

Lively. f

The Lord is great, and great His might,

The Lord is great, and great His might,

The Lord is great, and great His might,

The Lord is great, and great His might,

The Lord is great, and great His might,

For - ev - - er, ev - er, ev - - - er -

The Lord is great, and great His might, for - ev - er, ev - er -

more, His glo - ry lasts for - ev - er, for - ev - er,

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is two sharps (F major). The time signature varies between common time and 2/4. The lyrics are integrated into the musical lines, with some words like 'ever' and 'more' repeated. The piano part includes bass notes and chords, with dynamic markings like *f* (forte) and *p* (piano).

ev - er, And for ev - - - er -

more. The Lord is great, and great His might,

The Lord is great, and great His

. . . . The Lord is great, and great His might, and great His might, for -

might, The Lord is great, is great,

ev - er, ev - er, ev - er, ev - er - more.

No. 10.

MORNING SONG.

GERMAN AIR.

1. Thro' the rest - ful night de - fend - ed, Glad our song . of thanks we
 2. We are met in school with glad - ness, Ea - ger each . our tasks to

sing ; I - dle tho'ts and words are end - ed, Cheer-ful hearts to work we
 learn ; I - dle days must lead to sad - ness ; We were born our bread to

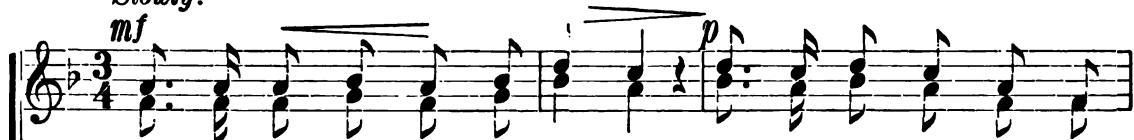
bring. We are fee - ble, yet we're read - y ; Cheer-ful tem - pers, cour - age
 earn. Youth is short lived, life is press - ing ; All our la - bors need a

stead - y, Quickly bring us thro' the day, Quickly bring us thro' the day.
 bless - ing ; God be with us thro' the day, God be with us thro' the day.

No. 11.

DEPARTURE.

F. SILCHER.

*Slowly.**mf*

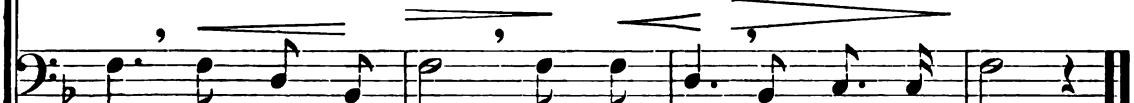
1. Well I know that on the mor - row, With a sad, pro - test - ing
2. When I rise o'er yon - der moun - tain, Fond - ly back - ward will I
3. Hast - en, win - ter, with thy fu - ry; Come, dear spring-time, back a -
4. When the year hath filled its cy - cle, When the ver - dure decks the

mf

heart, I must tread these streets in sor - row, From my
 gaze, Sing to thee, dis - solv - ing cit - y, Fad - ing
 gain ; Foll - 'wing thee, my heart, dear song - stars, O - ver
 plain, With the glo - ry of the sum - mer, Joy - ous,



dear, dear friends de - part. Fare thee well! re - mem - ber me !
 fast, in dis - tant maze. Fare thee well! re - mem - ber me !
 sea and hill and plain, Sings "Fare - well! re - mem - ber me !"
 I will come a - gain. Fare thee well! re - mem - ber me !



No. 12.

THE PILGRIM.

TRIO.

CH. GOUNOD.

Andante.

Be - neath spread - ing palm - tree de - lay - ing, Lo! the



Be - neath spread - ing palm - tree de - lay - ing, Lo! the



pil - grim sleeps at set of day, . . . And fan - cy with her bright - est
 pil - grim sleeps at set of day, . . . And fan - cy with her bright - est

The piano accompaniment consists of a treble clef part above the bass clef part. The bass part features sustained notes and chords.

cres. ray . . . Bring - eth Par - a - dise for which he's pray - ing!
cres. ray . . . Bring - eth Par - a - dise for which he's pray - ing!

dim.

The piano accompaniment includes dynamic markings like *cres.* (crescendo) and *dim.* (diminuendo), along with sustained notes and chords.

THE PILGRIM.

pp

Wake dream-er, wake! look well a-round. Where thy path lies lone-ly and
cres.

pp

Wake dream-er, wake! look well a-round. Where thy path lies lone-ly and
cres.

pp

cres.

p

p cres.

lrear - y; And know, child of earth, there is found On - ly in
p cres.

p

drear - y; And know, child of earth, there is found On - ly in
p cres.

p

p cres.

p cres.

pp

child of earth, there is found, On - ly in Heav'n, rest for the wea - - ry.

pp

child of earth, there is found, On - ly in Heav'n, rest for the wea - - ry.

pp

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40 No. 13.

SPRING SONG.

MENDELSSOHN.

1. Come, noisy, rush-ing Spring-time, With rain and mer-ry gale, And
 2. Come, cark-ing care and sor-row, Re-lease the bur-den'd heart, Let
 3. Hark! hear the feath-ered song-sters, Be-gin their tim-id strain, The

bro-ken clouds, with sun-shine, To wake the sleep-ing vale. Then, burst-ing
 Win-ter's dread to-mor-row, On sa-ble wing, de-part. Then, smil-ing
 blue-bird and the rob-in, Half joy-ful, half with pain! They try the

forth, pro-ect-ing shell And fold-ed bud, on hill and dell,
 sun, un-lock the stream, And wake the earth with fer-vid beam.
 woods, the chill-y air; The moist-en'd mead-ows, ev'-ry-where,

Drive Win-ter's storm, her care, a-way! Ar-ray the fields for Sum-mer
 Then shall all hearts true rap-ture know, And thro' the earth sweet Spring-time
 Then, fill'd with joy, in tune-ful song, Pro-claim the Spring-time, loud and

mf

gay ! Ar - ray the fields, for Sum - mer gay !
go. And thro' the earth sweet Spring - time go.
long. Pro - claim the Spring - time, loud and long.

mf

dim.

No. 14.

PRAISE TO GOD.

MOZART.

1. Praise to God, im - mor - tal praise, For the love that crowns our days;
2. These to that dear source we owe, Whence our sweet - est com-forts flow ;
3. Grate - ful, nev - er end - ing praise, Lord, to Thee, our souls shall raise ;

Bounteous source of ev - 'ry joy ! Let Thy praise our tongues em - ploy.
These, thro' all our hap - py days, Claim our cheer - ful song of praise.
And, when ev - 'ry bless - ing's flown, Love Thee for Thy - self a - lone.

No. 15. THE SILENT MOON IS BEAMING.

Andantino.

ROSSINI.



1. The si - lent moon is beam - ing, While, lull'd in fai - ry dream - ing, We
2. The waves are calm - ly sleep - ing, The dew - y flowers are weep - ing, And



watch its ra - diance gleaming Up - on the wa - ters bright. Our voi - ces soft - ly
stars their vig - ils keep - ing, A - bove the tran - quil lake. Light zeph - yrs soft - ly



blend - ing, In har - mo - ny as - cend - ing, With ev - 'ry ca - dence end - ing, Seems
sigh - ing 'Mid fra-grant per - fume dy - ing, To ech - oes faint re - ply - ing, Fond



lost in az - ure light, Yes, ev - 'ry ca - dence end - ing, Seems lost in az - ure
mem - o - ries a - wake, To ech - oes faint re - ply - ing, Fond mem - o - ries a -



light, Seems lost in az - ure light, Seems lost in az - ure light.
wake, Fond mem - o - ries a - wake, Fond mem - o - ries a - wake.

No. 16.

FAREWELL.

KINKEL.

1. Fare - well, but not for - ev - er! That thought, as now we sev - er, Will
2. We pass the time in pleas - ure, When we are here to - geth - er; In
3. So quick - ly speed the mo - ments While from this place we're ab - sent, And

keep us from real sor - row; We trust to meet to - mor - row. Fare -
songs and hymns u - nit - ing, And hap - py are our meet - ings. Fare -
may we meet here - af - ter Where this is spok - en nev - er. Fare -

well, fare - well, kind friends,fare - well ! Fare-well, fare - well, kind friends,fare - well !

ALPINE SONG.

GERSBACH.

The musical score consists of two staves of music in G major, common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various note values including eighth and sixteenth notes, with several rests. The lyrics are integrated into the music, appearing below the notes in two columns. The first column of lyrics describes the Alpine landscape and the second column describes the animals and their activities.

1. On Al-pine heights, There dwells* a God of love ; The morn-ing's ro-sy
 2. On Al-pine heights, There, 'mid the clouds of snow, From grass-y slopes be-
 3. On Al-pine heights, He sends his quick-ning beams To loose the fet-ter'd
 4. On Al-pine heights, A-wak-eth at His call The sil-v'ry wa-ter
 5. On Al-pine heights, The sheep and goats are seen To feed on ten-der
 6. On Al-pine heights, The shep-herd,'mid the rocks, In safe-ty tends the

hue He paints, and bathes in dew The flow-rets white and blue : On
 low, The spi-cy zeph-yrs bear A fra-grance pure and clear : On
 streams, The gla-cier's daz-zling sheen O'er-tops the past-ures green : On
 fall ; And in its rock-y brink The Cham-ois† fear-less drink : On
 green, In sweet con-tent to graze They yield their meed of praise : On
 flocks ; For He who feeds the sheep Will him in safe-ty keep : On

Al-pine heights, There dwells a God of love. . .

* Dwells," i. e. reigns there, or is seen in His works there. † Pronounced Sham-my, or Sha-moy.

No. 18.

THE RAINBOW.

FROM THE GERMAN.



1. See yon - der rainbow brightly beam - - ing, It stands in glo - ry
 2. The pur - ple blush of dew - y morn - - ing, No more its bright - ness
 3. Some clime ce - les - tial must have lent . . . thee Thy robe of ma - ny
 4. Ah! none but He could paint thy beau - - - ty, His skill and pow'r a -



there ; And clouds like waves of sil - ver gleam - - ing, Are roll - ing far and
 shows ; The fair - est tint the rose a - dorn - - ing, No more in beau - ty
 dyes ; Bright rain - bow! tell us who has sent thee, To charm our wond'ring
 lone ; Thou art a beam of light on du - - - ty Shed by th' E - TER - NAL



near ; And clouds like waves of sil - ver gleam - - ing, Are roll - ing far and near.
 glows ; The fair - est tint the rose a - dorn - - ing, No more in beau - ty glows.
 eyes ; Bright rain - bow! tell us who has sent thee, To charm our wond'ring eyes.
 SUN ; Thou art a beam of light on du - - - ty Shed by th' E - TER - NAL SUN.



No. 19.

THE WANDER-STAFF.

FROM THE GERMAN.



1. { Soft - ly blow the ver - nal breez - es, Mea-dows bright with sun-shine laugh, }
 Now my tho'ts are towards the moun-tains, Bring to me my wan - der - staff.
 2. { Fare thee well, for I must leave thee, Home so loved where dear ones stay! }
 Stranger roofs must be my shelt - er, Du - ty calls me now a - way.
 3. { May our heaven - ly Fa - ther bless you! Thus the heart shall ev - er pray; }
 When be - side the eve - ning al - tar, Think of loved ones far a - way.

*mp*

Where the clouds so soft - ly shin - ing, Round the moun - tain - tops are
 Life flows pure from many a foun - tain, Hearts are warm though bleak the
 Think one sun still shines a - bove us, One e - ter - nal bliss be -

mp

twin - ing, Where the breath of heaven we quaff, Give me
 moun - tain ; Soon our love shall have its proof, So fare -
 fore us ;— Where - so - e'er the foot - steps stray, Think and



now my wan - der - staff, Give me now my wan - - der - - staff.
 well my fa - ther - roof, So fare - well my fa - - ther - - roof.
 love, though far a - way, Think and love, though far . . . a - way.

No. 20.

THE MILLER OF DUNDEE.

1. There
 2. " I
 3. Thus,

f

was a jol - ly mil - ler once Liv'd on the ri - ver Dee. . . He
 live by my mill, she is to me Both pa - rent, child, and wife; . . . I
 like the mil - ler bold and free, Let us re - joice and sing; . . . The

THE MILLER OF DUNDEE.

work'd and sung from morn till night, No lark more blithe than he ; . . And would not change my sta - tion .. For any oth - er in life. . . No days of youth were made for glee, And time is on the wing ; . . The

this the bur - den of his song For ev - er used to be. . . "I law - yer, sur - geon, or doc - tor, E'er had a groat from me ; . And I song shall pass from me to thee, And round this jo - vial ring, . . And

care for no - bo - dy, no, not I, If no - bo - dy cares for me." . . care for no - bo - dy, no, not I, If no - bo - dy cares for me." . . all in heart and voice a - gree To sing "long live the king." . .

FREE LIFE.

A.B.T.

1. Wealth where it brings no joy, Life's pleasures may de - stroy;
 2. Free life be -neath the stream, Shines there the sun's gay beam,
 3. Free sings the bird in air, Glad life; so fresh and fair,

We would not bor - row Wealth with its sor - row; Live like the
 Pure from the foun - tain, Fresh from the moun - tain, Cool flows the
 Swift as the winds fly, Glide like the clouds fly, Heav'n's host of

flow - ers fair, Free - ly on light and air. . . . Free life,
 spark - ling wave, Green flow - ing banks to lave. . . . Free life,
 song - sters fair, Free in the up - per air. . . . Free life,

glad life, Pure life for me, Glad life, pure life, Free life for me.

No. 22.

LORELEY.

F. SILCHER.

Moderately.

1. I know not what it mean - eth, My heart is filled with
 2. A - loft up - on the moun - tain, In gold - en rai - ment
 3. A - las! a boat - man drift - ed A - down the treach'rous
 4. Still love - ly is the moun - tain, A fai - ry's home the

pain; A sto - ry of old it glean - eth, Which mem - 'ry e'er will re -
 there Is sit - ting the fair - est maid - en, To comb her soft,gold-en
 tide, And up - ward his rapt gaze lift - ed, Un - mind - ful what might be -
 Rhine, Their beau - ty a flow - ing foun - tain Of po - e - sy sub -

tain. The cool air whis - pers and dar - kles, As gent - ly flows the
 hair. Her gold - en comb flash-es through it, A song she sings the
 tide. The bil - lows hur - ry and lash him The rock - rift waves a -
 lime. And who would heed not the sto - ry This song was made to

Rhine, . . . The tow - er-ing sum - mit spar - kles In day-light's near de - cline,
while; . . . Tho' mountain and for - est know it, Whom would it not be - guile?
long, . . . And down to the death they dash him, Lured by the maid-en's song.
tell! . . . How of - ten a dream of glo - ry Pre-cedes the sol - emn knell!

No. 23.

FAREWELL TO THE FOREST.

MENDELSSOHN.

1. Oh! for - est deep and gloom - y, Oh! wood-land, vale, and hill, Of
2. The for - est soft - ly whis - pers, In tones of truth - ful might; It
3. The tran-quil glades now leav - ing, To dis - tant lands I roam; Life's

When
I
Tho'

all my joys and sor - rows The gen - tle wit - ness still. When sick of
speaks of earn - est du - ty, Of what is wrong and right. I lis - ten
anx - ious toil pur - su - ing, 'Mid stran - gers seek a home. Tho' far from

FAREWELL TO THE FOREST.

sick of world - ly pleas - ures,
 list - en to its teach - ing,
 far from hence re - pin - ing,

world - ly pleas - ures, Leav - ing the bu - sy town, I
 to . . . its teach - ing, With pa - tient,hum - ble
 hence . . . re - pin - ing, Thrown a - mong worldlings ear, To
 cold, Fond

I
To
Fond

seek thy qui - et shad - ows, And, wea - ry, lay me down, I seek thy
 me the beau - teous lan - guage Shall be for - ev - er dear, To me the
 mem -'ry still shall charm me, My heart shall ne'er grow cold, Fond mem -'ry

f

seek thy qui - et shad - ows, And, wea - ry, lay me down.
 me the beau - teous lan - guage Shall be for - ev - er dear.
 mem -'ry still shall charm me, My heart shall ne'er grow cold.

I
To
Fond

qui - et shad - ows, And, wea - ry, lay me down.
 beau - teous lan - guage Shall be for - ev - er dear.
 still shall charm me, My heart shall ne'er grow cold.

seek thy qui - et shad - ows, And, wea - ry, lay me down.
 me the beau - teous lan - guage Shall be for - ev - er dear.
 mem -'ry still shall charm me, My heart shall ne'er grow cold.

LORDLY GALLANTS.

GEORGE WITHERS.

CALCOTT.

SOPRANO. *Cheerfully.**mf*

1. Lord - ly Gal-lants, tell me this, Though my safe con - tent you weigh not,
 2. Bound to none my for-tunes be, This or that man's fall I fear not,

ALTO. *mf*

1. Lord - ly Gal-lants, tell me this, Though my safe con - tent you weigh not,
 2. Bound to none my for-tunes be, This or that man's fall I fear not,

BASS. *mf**Cheerfully.**mp*

In your great-ness what one bliss Have you gain'd that I en - joy not ?
 Him I love that lov - eth me, For the rest a pin I care not.

In your great-ness what one bliss Have you gain'd that I en - joy not ?
 Him I love that lov - eth me, For the rest a pin I care not.

LORDLY GALLANTS.

You have hon - or, you have wealth,
You are sad when oth - ers chafe,

You have hon - or, you have wealth, I have peace, and I have health,
You are sad when oth - ers chafe, And grow mer - ry as they laugh,

cres.

All the day I mer-ry, mer-ry make, And at night no
I that hate it and am free, Laugh and weep as

cres.

All the day I mer-ry, mer-ry make, And at night no
I that hate it and am free, Laugh and weep as

cres.

mf

care I take, All this day I mer - ry mer - ry, make,
pleas - eth me, I that hate it and am free,

mf

care I take, All this day I mer - ry mer - ry, make,
pleas - eth me, I that hate it and am free,

mf

cres.

And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

cres.

And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

cres.

f

cres.

f

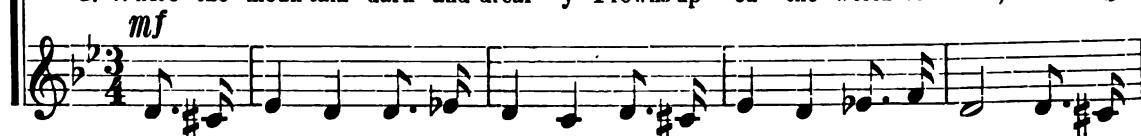
No. 25.

THE HERDSMAN'S HOME.

A.B.T.

Moderato.

1. On the moun-tain steep and hoar - y, Sounds the herds-man's eve-ning song ; Where the
 2. Where the Al - pine rose is blow - ing, There the herds-man builds his house; From his
 3. Where the moun-tain dark and drear - y Frowns up - on the world be - low ; Rest-ing

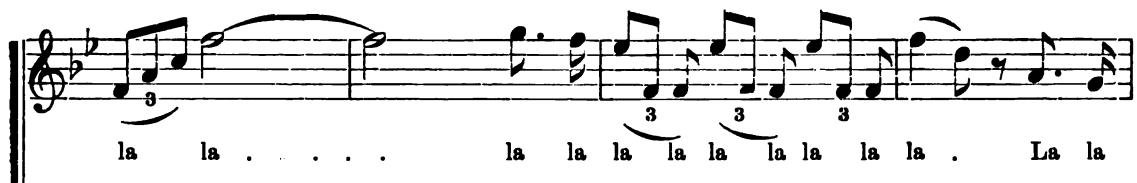


clouds in gold - en glo - ry, Float the am - bient tide a - long ; Where the
 couch at morn - ing go - ing, With the lark he loves to roam ; From his
 there, the herds-man wea - ry, None such sweet re - pose can know ; Rest - ing



clouds in gold - en glo - ry, Float the am - bient tide a - long.
 couch at morn - ing go - ing, With the lark he loves to roam.
 there, the herds-man wea - ry, None such sweet re - pose can know.





La

CHORUS.

Musical notation for the Chorus section of 'The Herdsman's Home'. The music is in common time, key signature is one flat. The melody consists of two staves. The lyrics are: 'La la la'.

la la

la la la la la la la la la la.

La

Musical notation for the second section of 'The Herdsman's Home'. The music is in common time, key signature is one flat. The melody consists of two staves. The lyrics are: 'la la la'.

No. 26.

I 'M A SHEPHERD OF THE VALLEY.

GERMAN.

La la la, La la la,

1. { I'm a shep-herd of the val - ley,
With my sheep I wan - der dai - ly,
 2. { In the fresh and dew - y morn - ing,
When the first gray light is dawn - ing,
 3. { Free from en - vy ev - er liv - ing,
Nev - er with a broth - er striv - ing,
- La la la, la la la; }
La la la, la la la; }
La la la, la la la; }
La la la, la la la; }

Where the ten - der grass is grow - ing, Where the laugh - ing wa - ters play; Where the
Wak - ing from my peace - ful slum - ber, Loud re - sounds our cheer - ful song; Up the
Though the shep - herd's lot be low - ly, Yet con - tent I well may be; If my

La la

ver - nal winds are bloom - ing, With my flock I love to stray,
moun - tain then I clam - ber With my sheep a hap - py throng,
store in - crease but slow - ly, Ev - 'ry day has joys for me,

I'M A SHEPHERD OF THE VALLEY.

59

No. 27.

WE LOVE THE HEROES.

FROM THE GERMAN.

1. We love the he - roes of our land, Whose names shall live in
 2. Brave hearts, who con - quer'd tho' they died, Their life they free - ly
 3. And those, whose words, in gen - tier war, Just rights to all ex -
 4. And those for bright - er days who wait, And toil in wise as -

sto - ry; The wise of heart, the strong of hand, Whose
 gave us; Who 'mid foes that round them rose, March'd, laws, And
 tend ed; Who loved the win the cause free - truth, and right, By
 sur ance; Who the the fight of of and
 life and death was glo - ry, Whose life and death was glo - ry.
 fought, and bled to save us, March'd, fought, and bled to save us.
 free - dom's flag de - fend ed, And free - dom's flag de - fend ed.
 strength and calm en - dur - ance, By strength and calm en - dur - ance.

No. 28.

TO THE FATHERLAND.

*Moderato.**F. ABT.*

1. Now out of deep - est heart up - well - ing, Pour forth your sweet - est
 2. God grant thee gold - en peace and plen - ty, Be - lov - ed Fa - ther -
 3. God will be - stow His choic - est bless - ings, Our na - tive land to

song ; Your no - blest thought on high up - swell - ing, In mel - o - dy pro -
 land ; But not for sel - fish pleas - ures on - ly, Our coun - try true shall
 save ; Not by kind heav'n's great laws trans-gress - ing, Though men be great and

long. The sound shall strike the heav - ens With ur - gent tone, And bear our
 stand. For free - dom is her watch - word, And truth her soul; And God's di -
 brave; But by the wis - dom lent us, From heav'n's vast store, That can pre -
 cres.

mf, Solo.

coun - try's bur - den Be - fore the throne ; The sound shall strike the
 vin - est mis - sion Must be her goal ; For free - dom is her
 serve a na - tion For - ev - er - more ; But by the wis - dom

bear our coun - try's
 God's di - vin - est
 can pre -serve a

And
And
That

CHOR.

heav - ens With ur - gent tone, And bear our coun - try's bur-den Be - fore the throne.
watch - wirl, And truth her soul; And God's divin - est mis-sion Must be her goal.
lent us, From heav'n's vast store, That can preserve a na-tion For - ev - er - more.

And bear our coun - try's
And God's di - vin - est
That can pre-serve a

No. 29.

I SAW THE SMILING GOLDEN SUN.

SILCHER.

Slowly.

1. I saw the smil - ing gold - en sun, Sink to his rest when
2. Then star - ry eve - ning float - ed down, And spread her veil o'er
3. And now in sleep my eyes I close, Fear - less on God my

day was done; And this, me - thought, his part - ing strain: Lov'd
field and town; And when mild moon - light tipped the hill, Noise
thoughts re - pose, Be -neath a watch - ful Fa - ther's sight, I

friends, I greet you soon a - gain, Lov'd friends, I greet you soon a - gain.
fled a - way, and all was still, Noise fled a - way, and all was still.
yield me to the arms of night, I yield me to the arms of night.

No. 30.

THE SWALLOWS.

SCHUMANN.

Fast.

1. A - bout neigh-bor's ga - bles the swal - lows a - bide, Now
 2. They soon will de - part to a far - off land, To
 3. And when they re - turn they will bring good luck, The

1. A - bout neigh-bor's ga - bles the swal - lows a - bide, Now
 2. They soon will de - part to a far - off land, To
 3. And when they re - turn they will bring good luck, The

Fast.

high and now low they hover, Next year . . . their
 fly they are now pre - par - ing, Next year . . . to their
 chil - dren go glad-ly to meet . . . them; The farm - er will

high and now low they hover, Next year . . . their
 fly they are now pre - par - ing; Next year . . . to their
 chil - dren go glad-ly to meet them; The farm - er will

THE SWALLOWS.

63

cres.

old . . . haunts they'll sure - ly dis - cov - er,
 old . . . homes they'll all . . . be re - pair - ing,
 gen' - rous - ly, gen' - rous - ly treat them,

And build for their
 We know it and
 Nor grudge them the

cres.

old . . . haunts they'll sure - ly dis - cov - er,
 old . . . homes they'll all . . . be re - pair - ing,
 gen' - rous - ly, gen' - rous - ly treat them,

And build for their
 We know it and
 Nor grudge them the

cres.

bird - lings their old nest be - side.
 wel - come the jo - vi - al band.
 hand - ful of corn that they took.

bird - lings their old . nest be - side.
 wel - come the jo - vi - al band.
 hand - ful of corn that they took.

THE VIOLET'S PLEA.

FRANZ ABT.

Allegro moderato.

3
 The score concludes with a final section of music on both staves.

The musical score consists of two staves of music in G major, common time. The top staff features a soprano vocal line with a treble clef, and the bottom staff features a piano accompaniment with a bass clef. The vocal part begins with a melodic line, followed by a piano accompaniment section marked with a dynamic 'p'. The vocal part resumes with a lyrical melody, and the piano accompaniment provides harmonic support. The lyrics are integrated into the musical phrases, describing a scene of a land smiling under a violet's plea.

Peep-ing coy - ly you are seen
Soon the land will smile a - gain
'Mid your cov - er - let of
Bright with flow'r's be hill and

Peep-ing coy - ly you are seen . . .
Soon the land will smile a - gain, . . .

p

green, . . . Mute - ly plead - ing — “Ne'er for-get
plain, . . . But 'mid all we'll Ne'er for-get

'Mid your cov - er - let of green, Mute - ly plead-ing — “Ne'er for-get . . .
Bright with flow'r's be hill and plain, But 'mid all we'll Ne'er for-get . . .

me, the hum-ble vi - o - let !"
you, the hum-ble vi - o - let ! Mute - ly plead - ing— “ Ne'er for - get
But 'mid all we'll Ne'er for - get

me, the hum-ble vi - o - let !"
you, the hum-ble vi - o - let ! Mute - ly plead - ing— “ Ne'er for - get . . .
But 'mid all we'll Ne'er for - get . . .

me, the humble vi - o - let !"
you, the humble vi - o - let !

me, the humble vi - o - let !
you, the humble vi - o - let !

p *p*

No. 32.

FAIRY LIFE.

FRANZ ABT.

Allegretto con moto e leggerezza.

1. When
 2. The
 3. When
 4. Ah !

Allegretto con moto e leggerezza.

cres.

fall	the moon -	beams bright, . . .	And stars	shine out	on
hours	of night	are dear, . . .	We crave	not gold -	en
breaks	the morn -	ing's ray, . . .	To flow	'ry homes	we
yes,	a fai -	ry's life, . . .	Is one	of end	- less

cres.

n leggiero.

FAIRY LIFE.

high It gives us true de - light To
 day But sil - v'ry moon - beams clear Bring
 fly In blos - soms hide a - way, Till
 joy, No sor - row, care or strife, But

scherzando.

dance, to dance, To dance be-neath the
 joy, bring joy, Bring joy to elf and
 night, till night, Till night a - gain is
 bliss, but bliss, But bliss with out al -

scherzando.

dance, to dance, to dance, To dance be-neath the
 joy, bring joy, bring joy, Bring joy to elf and
 night, till night, till night, Till night a - gain is
 bliss, but bliss, but bliss, But bliss with out al -

The musical score consists of two staves of music. The top staff is for a voice and piano, and the bottom staff is for a piano alone. The key signature is A major (two sharps). The tempo is marked *mf* (mezzo-forte). The lyrics are:

sky ! . . . 'T is sweet, yes, sweet a fay to be ; 'T is sweet, yes, sweet a
fay ! . . .
nigh ! . . .
loy ! . . .

Below this, another section of the song begins:

fay to be ; Joy - ous, blithe and gay are we !

The piano part features various chords and arpeggiated patterns throughout the piece.

FAIRY LIFE.
Leggiero.

joy - ous, blithe and gay are we!

THE LITTLE SOLDIER.

In marching style.

CHORUS. *mf*

KUCKEN.

1. He who would with sol - diers road it, He must have a gun to shoot, He must
2. You must have what we de - light in, A good sa - bre, keen and strong, A good
3. You must on a horse be rid - ing, With two bur-nished sil - ver spurs, With two
4. Thus with sol - diers you may road it, Wav-ing plume and cour-age bright, Waving

have a gun to shoot, And with pow - der he must load it, And with
sa - bre keen and strong, When the foe gives cause to fight in Not for
burnished sil - ver spurs, Then his way you're sure - ly guid - ing, When he's
plume and cour-age bright. Take the gun and right - ly load it When the

THE LITTLE SOLDIER.

71

No. 34.

FAIRIES' DANCE.

TWO-PART SONG.

*Trippingly.**mf*

F. A. MARSHAL.

The moon is up on high, On the fell, o'er the lea, None wake, none wake but
Trippingly.

mf

we, Now the mer - ry elves go by, Flit - ting light - er than down, fit - ting

*ten. mp**p*

light - er than down orfea - ther. The bats are on the wing And the

p

FAIRIES' DANCE.

73

ten.

owl - ets ap - pear, See the glow - worm draw near, draw near. Come to

light the fai-ry ring, Where we dance hand in hand, where we dance hand in hand to - geth - er.

The moon is up on high, On the fell, o'er the lea, None wake, none wake but

The moon is up on high, On the fell, o'er the lea, None wake, none wake but

FAIRIES' DANCE.

f

we, Now the mer-ry elves go by, Flit-ting light - er than down, flit-ting
f

we, . . . Now the mer-ry elves go by, Flit-ting light - er than down, flit-ting

ff

light - er than down or feath - er. Round and round, round and round, let us
f

light - er than down or feath - er. Round and round, round and round, let us

trip, trip, trip, Till the grey dawn of day strikes the moun - tain tip, While the
trip, trip, trip, Till the grey dawn of day strikes the moun - tain tip, While the

world is a - sleep, Hol - i - day fair - ies keep, But when
world is a - sleep, Hol - i - day fair - ies keep, But when

FAIRIES' DANCE.

The musical score consists of two staves of music in common time, key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines and includes several rests. The lyrics are written below the notes. The first section of lyrics is:

breaks morn-ing light 't is good-night, good-night, When breaks morn-ing light 't is good -
 breaks morn-ing light 't is good-night, good-night, When breaks morn-ing light 't is good -

A dynamic marking "cres." appears above the bass staff in the middle of the section. The second section of lyrics begins with "night, good - night," followed by "When breaks morn-ing light 't is good - night, good - night!" This section is repeated, followed by another section starting with "night, good - night," and so on. The music concludes with a final section of lyrics.

a tempo.

night, good - night, When breaks morn-ing light 't is good - night, good - night!
a tempo.

night, good - night, When breaks morn-ing light 't is good - night, good - night!

a tempo.

A MARCHING SONG.

Alla marcia.

F. A. ST.

1. Hark ! what a burst of sound Comes from the
 2. Flowers with de - light un - told, Greet us a

1. Hark ! what a burst of sound Comes from the
 2. Flowers with de - light un - told, Greet us a

1. Hark ! what a burst of sound Comes from the
 2. Flowers with de - light un - told, Greet us a

mf>

woods a - round! Hark! what a burst of sound
 thou - sand - fold, Flowers with de - light un - told,

mf>

woods a - round! Hark! what a burst of sound . .
 thou - sand - fold, Flowers with de - light un - told, . .

mf>

woods a - round! Hark! what a burst of sound . .
 thou - sand - fold, Flowers with de - light un - told, . .

f

Comes from the woods a - round! First sings a
 Greet us a thou - sand - fold. Brooks that are

f

Comes from the woods a - round! First sings a
 Greet us a thou - sand - fold. Brooks that are

f

Comes from the woods a - round! Tra la la!
 Greet us a thou - sand - fold. Tra la la!

First then sings a
 Brooks that are so

A MARCHING SONG.

A MARCHING SONG.

79

f

sound, what a sound, Tra la la, tra la
gay, all is gay, Tra la la,
f *p* —

sound, what a sound, Tra la la la
gay, all is gay, Tra la la la,
f *p* —

Tra la la la la la, la, tra la la la
f *mf*

la, tra la la la la la la la la, tra la
f *f*

la, tra la la la la la la la la, la la la la
f

tra la la, la la la la
f

la, tra la la, tra la la la, tra la la
p *f* —

tra la la la la, tra la la la la la la, tra la la
p *f* —

tra la la la la la, tra la la la la la la, tra la la
f —

80 No. 46.

THE DREAMING LAKE.

CARL REINECKE.

Lento.

p

The

p

The

Lento.

pp

lake lies rock'd in a - zure dream, All cover'd up with wa - ter flow'rs. Ye

The lake lies rock'd in dream, All cov - er'd up with wa-ter flow'rs. Ye

lake lies rock'd in a - zure dream, All cov - er'd up with flow'rs. Ye

p

pp

THE DREAMING LAKE.

81

birds that high . . . thro' pine-tops gleam, *mf*
 birds that high thro' pine - tops gleam, *mf* *p*
 birds that high thro' pine - tops gleam, May not, *mf* *p*
 birds that high thro' pine - tops gleam, May not dis -

mf

 his slumb'rning hours, *p* *mf*
 turb his slumb'rning hours, *mf*
 turb his slumb'rning hours, *mf*
 turb his slumb'rning hours, *mf*

p
mf

THE DREAMING LAKE.

hours. Yet soft shall wave, shall wave the
 hours. Yet soft shall wave the
 hours. Yet soft shall wave, shall wave the
 reeds, And shake their heads in air - - y play, A but - ter - fly . ,
 reeds, And shake their heads in air - y play, A but - - ter
 reeds, And shake their heads in play, A but - - ter -

THE DREAMING LAKE.

83

No. 37.

ROBIN ADAIR.

BRUNO RAMANN.

mf

1. Wel - - come on shore a - gain,
2. Long I ne'er saw thee love,
3. Come to my heart a - gain,

p riten.

Rob - - in A - dair,
Rob - - in A - dair,
Rob - - in A - dair,
p riten.

mf a tempo.

Wel - come once more a - gain,
Still I prayed for thee, love,

mf a tempo.

Nev - - - er to part a - gain

*mf a tempo.**mf a tempo.*

Rob - - - in A - dair!
Rob - - - in A - dair!

p riten.

Rob - - - in A - dair!

*p riten.**p riten.*

mf a tempo.

I feel thy trem - bling hand,
 When . . . thou wert far at sea,

mf atempo.

And . . . if thou still art true,

*mf a tempo.**mf a tempo.*

Tears . . . in thy eye - lids stand,
 Ma ny made love to me!

cres.

I will be con - stant too,

*cres.**cres.*

To greet thy na - tive land,
 But still I thought on thee,

And will wed none but you,

mf

Rob - - - in A - dair!
 Rob - - - in A - dair!

mf

Rob - - - in A - dair!

mf

ROBIN ADAIR.

1, 2, 3.
rilen.

FINE.
f rilen.

No. 38.

TELL US, WANDERER.

HENRY SMART.

Con moto moderato.

Tell us, wan - d'r'er, wild - ly rov - ing From the path that leads to

Tell us, wan - d'r'er, will - ly rov - ing From the path that leads to

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peace, Pleas - ure's false en - chant - ment lov - ing—When will thy de - lu - sions
 peace, Pleas-ure's false en - chant-ment lov - ing—When will thy de - lu - sions
 cease? Once, like thee, by joys sur - round - ed, We could kneel at Pleas-ure's
 cease? Once, like thee, 'mid joys, We knelt at Pleas-ure's
 cease? Once, like thee, 'mid joys, We knelt at Pleas-ure's

TELL US, WANDERER.

cres.

shrine ; Then our bright - est hopes were bound - ed By de - lights as false as

cres.

shri ; Then our bright - est hopes were bound - ed By de - lights as false as

cres.

shrine ; Then our bright - est hopes were bound - ed By de - lights as false as

cres.

thine, de - lights as false as thine.

poco ritard.

thine, de - lights as false as thine. But those vis - ions nev - er

poco ritard.

thine, By de - lights as false as thine. But those vis - ions nev - er

poco ritard.

thine, By de - lights as vain as thine. But those vis - ions nev - er

poco ritard.

TELL US, WANDERER.

91

blessed us—Soon their fleet - ing day was o'er ! Then the world which had ca - cres.
 blessed us—Soon their fleet - ing day was o'er ; Then the world which had ca - cres.
 blessed us—Soon their fleet - ing day was o'er ; Then the world which had ca -
cres.
 ressed us, Charmed us with its smiles no more ; Such is pleasure's tran - sient
 ressed us, Charmed us with its joys no more ; Such is pleas - ure's
 ressed us, Charmed us with its smiles no more ; Such is

TELL US WANDERER.

cres.

sto - ry; Last-ing hap - pi - ness is known On - ly in the path of
cres.

sto - ry; hap - pi - ness is known On - ly in the path of

plea - sure's sto - ry; hap - pi - ness is known On - ly in the path of

cres.

glo - ry—In the Sav - iour's love a - lone, in the Sav - iour's love a - lone.

poco ritard.

glo - ry—In the Sav - iour's love a - lone, In His love a - lone.

poco ritard.

glo - ry—In the Sav - iour's love a - lone, In the Sav - iour's love a - lone.

poco ritard.

No. 39.

WHEN EVENING'S TWILIGHT.

Andante.

J. L. HATTON.

When ev'n - ing's twi - light gath - ers round; When ev - 'ry flow'r is

When ev'n - ing's twi - light gath - ers round; When ev - 'ry flow'r is

When ev'n - ing's twi - light gath - ers round; When ev - 'ry flow'r is

hush'd to rest; When au - tumn leaves breathe not a sound, And

hush'd to rest; When au - tumn leaves breathe not a sound, And

hush'd to rest; When au - tumn leaves breathe not a sound, And

WHEN EVENING'S TWILIGHT.

The musical score consists of two staves of music in common time, key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth and sixteenth note patterns, with dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The lyrics are integrated into the music, appearing below the notes. The first section of the song includes the following lyrics:

ev - 'ry bird flies to its nest; When dew - drops kiss the blus-hing rose, When
 ev - 'ry bird flies to its nest; When
 ev - 'ry bird flies to its nest; When

A brace groups the first two measures of each line. The second section begins with a dynamic of *pp* and includes the following lyrics:

stars are glit-t'ring from a - bove! When na - - ture's self seeks
 stars are glit-t'ring from a - bove! When na - - ture's self seeks
 stars are glit-t'ring from a - bove!

A brace groups the first two measures of each line.

WHEN EVENING'S TWILIGHT.

95

f > dim. *p rall.*

sweet re-pose ; Then I think of thee, my love, I think of thee, my
dim. p rall.

sweet re-pose ; Then I think of thee, my love, I think of thee, my
dim. p rall.

Then I think of thee, my love, I think of thee, my
dim. p rall.

f > *dim. p rall.*

Then, O then I think of thee.
dim. pp

love, Then, O then I think of thee.
dim. pp

love, Then, O then I thiuk of thee.
dim. pp

love, Then, O then I thiuk of thee.
dim. pp

THE PRIMROSE.

Andante sostenuto.

LESLIE.

1. Ask me why I send you here, This first-ling of the infant year ; . .

1. Ask me why I send you here, This first-ling of the infant year ; . .

send to you . . . This primrose

Ask me why . . . I send . . . to you This prim - rose all be -

Ask me why . . . I send . . . to you . . . This primrose all be-pearl'd

This primrose all be - pearl'd

cres - - cen - -

pearl'd, with dew, Straight will I whis - per in your ears, Straight will I whis - per
 cres - - cen - -

with dew, Straight will I whis - per in your ears, Straight will I whis - per
 cres - - cen - -

with dew, Straight will I whis - per in your ears, Straight will I whis - per

cres - - cen - -

do.

dim.

in your ears, The sweets . . of love . . are wash'd with tears.

do.

f dim.

in your ears, The sweets . . of love . . are wash'd with tears.

do.

f dim.

in your ears, The sweets . . of love . . are wash'd with tears.

do.

f dim.

in your ears, The sweets . . of love . . are wash'd with tears.

No. 41.

THE SABBATH MORN.

MENDELSSOHN.

*Andante sostenuto.**p*

This is the

*Andante sostenuto.**p*

Sab - bath morn !

cres.

This is the Sab - bath morn !

*f**p*

I am a -

*cres.**f**p*

This is the Sab - bath morn !

I am a -

*cres.**f**p*

THE SABBATH MORN.

99

pp

lone with-in the dell, Yet one faint sound, the ma - tin

pp

lone with-in the dell, Yet one faint sound, the ma - tin

pp

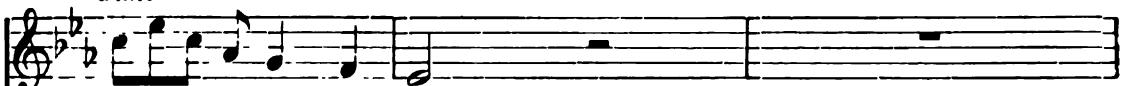
bell Now still is wood and lawn, now

cres.

bell Now still is wood and lawn, now

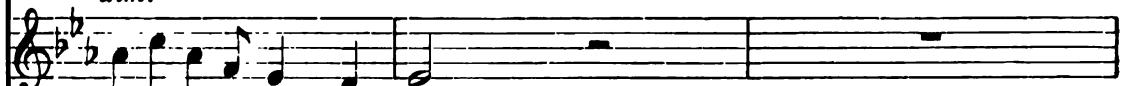
*cres.**f*

dim.



still is wood and lawn.

dim.



still is wood and lawn

A musical score for piano, consisting of two staves. The top staff is in treble clef and has a key signature of one flat. It begins with a forte dynamic (f) followed by a piano dynamic (p) under the first note. The bottom staff is in bass clef and also has a key signature of one flat. Both staves feature eighth-note patterns.

A musical score for a solo voice and piano. The vocal line consists of eighth and sixteenth notes on a single staff. The piano accompaniment features eighth-note chords. The vocal part begins with a dynamic of 'p' (pianissimo). After a short melodic phrase, the dynamic changes to 'cres.' (crescendo), indicated by a diagonal line and a bracket above the notes. The lyrics 'Kneel - ing I pray' are written below the notes.

CRES.

Kneel - ing I pray to

Kneel - ing I pray to

THE SABBATH MORN.

101

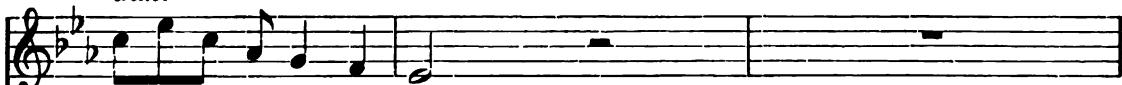
f *p* *pp*
 Thee ! Soft breezes breathe a hallow'd sound, I feel as

f *p* *pp*
 Thee ! Soft breezes breathe a hallow'd sound, I feel as

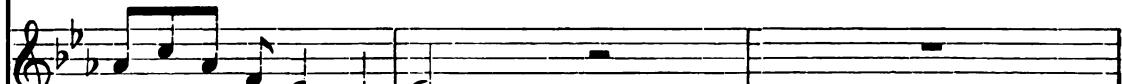
p *pp*
 though all na - ture round Were bound in pray'r with me, Were

cres.
 though all na - ture round Were bound in pray'r with me, Were

cres.
f
 Copyright, 1894, by KING, RICHARDSON & Co.

dim.

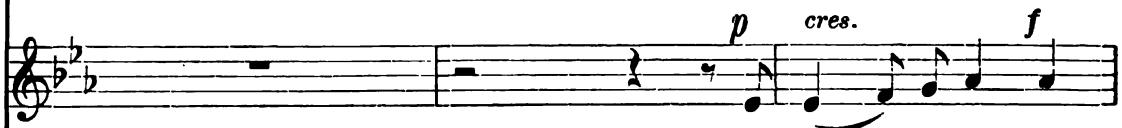
bound in pray'r with me.

dim.

bound in pray'r with me.



A - bove, what glo - ries play, a - bove, what glo - ries



A - bove, what glo - ries

THE SABBATH MORN

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play ; Seem - ing as though . . . the fields of light Were o - pen'd
 play ; Seem - ing as though . . . the fields of light Were o - pen'd
 {
 to my won - d'ring sight,
 to my won - d'ring sight, This . . . is the Sab - bath

Musical score for "The Sabbath Morn." The score consists of three staves. The top staff shows a melodic line with dynamic markings *f*, *p*, and *cres.*. The lyrics "This is the Sab - bath day!" are written below the notes. The middle staff continues the melody with dynamic *f*. The lyrics "day! This is the Sab - bath day!" are written below. The bottom staff shows harmonic chords with dynamics *f* and *p*.

No. 42.

NOW MAY AGAIN.

MENDELSSOHN.

Allegro con fuoco.

Musical score for "Now May Again." The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves are in G major (two sharps). The dynamic *f* is used throughout. The lyrics "Now May a - gain Breaks win - ter's" appear twice. The dynamic *f sf* is used in the bass staff at the end.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lyrics "chain, The bud and bloom are spring - ing;" are written below the notes. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a dynamic marking "sf" followed by "f". The lyrics "No snow is seen; The vales are" are written below the notes. The music concludes with a dynamic marking "p". The score is divided into measures by vertical bar lines and includes various note values such as eighth and sixteenth notes.

NOW MAY AGAIN.

The musical score consists of two staves of music in G major (two sharps) and common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are integrated into the melody. The first section of the song starts with a melodic line in the treble clef staff, followed by a harmonic progression in the bass clef staff. The second section begins with a melodic line in the treble clef staff, followed by a harmonic progression in the bass clef staff. The lyrics are as follows:

green, The wood - land choirs are sing - ing, The
vales . . . are . . . green, The wood - land choirs are

sing - ing, The vales . . . are . . . green, The

f

cres - - cen - - - - do.

wood - land choirs are sing - ing.

f

NOW MAY AGAIN.

No snow . . . is seen, The vales are
No snow is seen, The vales are

green, the vales are green, The wood - land
green, the vales are green, The wood - land

NOW MAY AGAIN.

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choirs are sing - - - - ing, The
 choirs are sing - - - - ing, The

vales are green, the vales are green, The
 vales are green, the vales are green, The

NOW MAY AGAIN.

wood - land choirs . . . are sing - - ing.
wood - land choirs . . . are sing - - ing.

Now May a - gain Breaks Win - ter's chain, a -
Now May a - gain Breaks Win - ter's chain, a -

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is two sharps. The score consists of four systems of music. The first system starts with a piano dynamic (p) and a vocal entry 'gain breaks Win - ter's chain,'. The second system begins with a forte dynamic (f) and a piano dynamic (p). The third system starts with a piano dynamic (p) and a forte dynamic (f sf). The fourth system starts with a piano dynamic (p) and a dynamic (pp). The vocal parts include lyrics 'gain breaks Win - ter's chain !' and 'gain breaks Win - ter's chain !'. The piano part features sustained notes, eighth-note patterns, and a dynamic marking '8va' (octave up) in the third system. The score concludes with a piano dynamic (pp).

No. 43.

THE EVENING WIND.

CARL REINECKE.

ten. *ten.* *ten.*

Allegretto.

p con grazia.

SOP. *p quasi parlano*

How whis - pers kind the eve - ning

wind to flow'rs in shade, Till in the glade to rest they're laid.

dim. *pp*

And then the wight a fair good -

p

night Doth whis - per oft to birds a - loft, and slum - bers

1ST Sop. *quasi parlano.* *p*

soft. How whis - pers

ALTO. *quasi parlano.*

How whis - pers kind,

Ped.

kind the eve - ning wind to flow'rs in glade, Till in the glade to rest they're
2D SOP.

How whis - pers kind the eve - ning wind to flow'rs in glade, Till in the
ALTO.

How whis - pers kind the eve - ning wind to flow'rs in

dim.

laid. And then the

dim.

shade to rest they're laid.

dim. *pp*

glade, Till in the shade to rest they're laid. And

dim.

wight a fair good-night Doth whis - per oft to birds a - loft,

And then the wight a fair good-night Doth whis - per oft to birds a -

then the wight a fair good-night Doth whis - per oft

. . . and slum - bers soft.

loft, and slum - bers soft.

to birds a - loft, and slum - bers soft, and slum - bers soft.

THE EVENING WIND.

No. 44.

O SUNNY BEAM.

Semplice.

SCHUMANN.

mf

O sun - ny beam, O sun - ny beam, Deep in my heart now sinks thy gleam, And

O sun - ny beam, O sun - ny beam, Deep in my heart now sinks thy gleam, And

mf

Semplice.

with it sinks a wel - come guest, The love-dream in my ach - ing breast.

with it sinks a wel - come guest, The love-dream in my ach - ing breast.

O SUNNY BEAM.

The musical score consists of two staves of music in G major, 2/4 time. The top staff features a soprano vocal line with piano accompaniment. The bottom staff features a basso continuo line with a pedal point. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as *p* (piano), *f* (forte), and *Ped.* (pedal). A sharp symbol is placed above the bass staff's first note. An asterisk (*) appears twice, once under the bass staff and once under the soprano staff.

Too nar - row is my room, my home,
Too nar - row is my room, my home,
my room, my home,

Ped. *

And in the bow'r - y grove I roam; But
And in the bow'r - y grove I roam; But
in the grove I roam; But

Ped. *

there I see, a - midst its shade, So ma - ny a pret - ty smil - ing maid, so
 there I see, a - midst its shade, So ma - ny a pret - ty smil - ing maid, so
 there I see, a - midst its shade, So ma - ny a pret - ty smil - ing maid, so

ma - ny a pret - ty smil - ing maid. And
 ma - ny a pret - ty smil - ing maid. And
 ma - ny a pret - ty smil - ing maid. And

mean'st thou, that like thee I'll do? That I shall ev - 'ry maid - en woo, As

mean'st thou, that like thee I'll do? That I shall ev - 'ry maid - en woo, As

mean'st thou, that like thee I'll do? That I shall ev - 'ry maid - en woo, As

f

thou dost kiss each fra - grant flow'r Fresh bloom-ing in the light green bow'r; So

thou dost kiss each fra - grant flow'r Fresh bloom-ing in the light green bow'r; So

thou dost kiss each fra - grant flow'r Fresh bloom-ing in the light green bow'r; So

long time dost on earth thou shine, And know'st my deeds are not like thine ?

long time dost on earth thou shine, And know'st my deeds are not like thine ?

long time dost on earth thou shine, And know'st my deeds are not like thine ?

f

Why then a-wake love's pain-ful dream ? O sun - ny beam, O sun - ny beam!

Why then a-wake love's pain-ful dream ? sun - ny beam, O sun - ny beam!

Why then a-wake love's pain-ful dream ? sun - ny beam, O sun - ny beam!

Ped.

SOLEMNLY TREAD, 'T IS HALLOWED GROUND.

JOHN SCOTLAND.

cres.

Sole - ly tread, 't is hal - low'd ground, Hark ! a - bove, be - low, a - round,

cres.

Sole - ly tread, 't is hal - low'd ground, Hark ! a - bove, be - low, a - round,

cres.

Adagio, p

cres.

Fai - ry bands their vig - ils keep, While frail mor - tals sink to sleep.

Fai - ry bands their vig - ils keep, While frail mor - tals sink to sleep.

cres.

Gilds the brook that bub - bling plays ;
cres.And the Moon with fee - ble rays Gilds the brook that bub - bling plays ;
cres.

cres.

As in mur-murs soft it flows, Mu - sic meet for lov - er's woes.

As in mur-murs soft it flows, Mu - sic meet for lov - er's woes.

HAIL, SMILING MORN.

Hail

SPOFFORTH.

Hail, hail smil - ing morn, smil - ing morn, That tips the hills with

Hail, hail, smil - ing morn, smil - ing morn, 'That tips the hills with

Hail, hail, smil - ing morn, smil - ing morn,

gold, that tips the hills with gold, Whose ro - sy fin - gers ope the gates

gold, that tips the hills with gold, Whose ro - sy fin - gers ope the

. that tips the hills with gold, Whose ro - sy fin - gers ope the

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are integrated into the melody, appearing below the notes. The first section of lyrics is "gates of day, Ope the gates . . . of gates of day," The second section starts with "hail, hail," followed by ". . . Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of f day Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of f . . . Ope the gates, the gates of day, hail, hail, hail, hail. Who the gay face of f" (with dynamic marks 'f' above the 'Who' in each line). The bass staff provides harmonic support throughout.

HAIL, SMILING MORN.

fold,

Nature doth un-fold, . . . Who the gay face . . . of Na-ture doth un-

Nature doth un-fold, . . . Who the gay face . . . of Na-ture doth un-

Nature doth un-fold, . . . Who the gay face . . . of Na-ture doth un-

Flies, a - way,

fold, At whose bright presence dark-ness flies a - way, Flies a -

fold, At whose bright presence dark-ness flies a - way, Flies a -

fold, At whose bright presence dark-ness flies a - way, Flies a -

HAIL SMILING MORN.

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... flies a - way

cres.

way, flies a - way, Dark - ness flies a - way, Dark-

cres.

way, flies a - way, Dark - ness flies a - way, Dark-

cres.

way, flies a - way, Dark - ness flies a - way, Dark-

ness flies a - way, At whose bright presence dark-ness flies . . .

sf sf p

ness flies a - way, At whose bright presence dark - ness flies . . .

sf sf p

ness flies a - way, At whose bright presence dark - ness flies . . .

sf sf p

ness flies a - way, At whose bright presence dark - ness flies . . .

HAIL, SMILING MORN.

a-way, flies a-way,

cres.

a-way, flies a-way,
cres.

Hail, hail, hail, hail, hail, hail, hail.

f

Dark-ness flies a-way, Hail, hail, hail, hail, hail, hail, hail.

f

Hail, hail, hail, hail, hail, hail, hail.

Dark-ness flies a-way, Hail, hail, hail, hail, hail, hail, hail.

No. 47.

HAPPY AND LIGHT.

Allegretto.

BALFE.

Hap - py and light of heart are those, yes, Hap - py and light of
 Hap - py and light of heart are those, yes, Hap - py and light of

1.
 heart are those, who in each oth - er faith re - pose.
 heart are those, who in each oth - er faith re - pose.

HAPPY AND LIGHT.

er faith re - pose. Hap - py and light, and light of heart are
 er faith re - pose. Hap - py and light, and light of heart are
 er faith re - pose. Hap - py and light, and light of heart are

f

2

those, who faith re - pose in each oth - er, faith re -
 those, who faith re - pose in each oth - er, faith re -
 those, who faith re - pose in each oth - er, faith re -

p

HAPPY AND LIGHT.

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pose, ah, Hap - py and light of heart are those, who

pose, ah, Hap - py and light of heart are those, who

pose, ah, Hap - py and light of heart are those, who

sff

in each oth - er faith re - pose, who in each oth - er,

in each oth - er faith re - pose, who in each oth - er,

in each oth - er faith re - pose, who in each oth - er,

A musical score for four voices (SATB) in common time, key of G major. The score consists of eight staves of music. The top two staves are soprano (G clef), the third is alto (C clef), and the bottom two are bass (F clef). The lyrics are as follows:

who in each oth - er, who in each oth - er faith . . . re -
 who in each oth - er, who in each oth - er faith re -
 who in each oth - er, who in each oth - er faith re -
 pose. Hap - py and light of heart are those, who
 pose. Hap - py and light of heart are those, who
 pose. Hap - py and light of heart are those, who

The music features various dynamics (e.g., >, <), rests, and a repeat sign with endings. The bass staff includes a bassoon-like part indicated by a bassoon icon.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and a treble clef. The lyrics are integrated into the music, appearing below the notes. The vocal parts are supported by a piano accompaniment. The score includes dynamic markings such as *p* (piano), *f* (forte), and *f>*.

in each oth - er faith re - pose, who in each oth - er
 in each oth - er faith re - pose, who in each oth - er
 in each oth - er faith re - pose, who in each oth - er
 faith re - pose, re - pose, Hap - py and
 faith re - pose, re - pose, Hap - py and
 faith re - pose, re - pose, Hap - py, yes, Hap - py and
 f> > > p

HAPPY AND LIGHT.

light of heart . . . are those, who . . . in each
 light of heart . . . are those, who . . . in each
 light of heart . . . are those, who . . . in each

p

f

p

oth - er faith . . . re - pose. Hap - py and
 oth - er faith . . . re - pose. Hap - py and
 oth - er faith . . . re - pose. Hap - py and

f

f

f

The musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The vocal part is in common time, with a key signature of one sharp. The piano part includes dynamic markings such as *ff*, *f*, and *ff*. The lyrics are repeated in three lines:

light, hap - py and light, who in each
 light, hap - py and light, who in each
 light, hap - py and light, who in each

ff f ff

The lower staff (piano) has its own lyrics in three lines:

oth - - - er faith re - pose, their faith re - pose.
 oth - - - er faith re - pose, their faith re - pose.
 oth - - - er faith re - pose, their faith re - pose.

No. 48.

SABBATH ON THE SEA.

A.B.T.

*Moderato.**p*

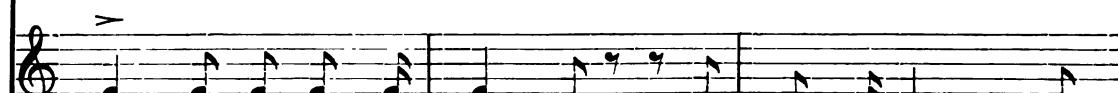
In heaven but one soft cloud re-mains,



In heaven but one soft cloud re-mains,

Moderato.

As t'were an an - gel fly - ing : The woods are calm, and



As t'were an an - gel fly - ing : The woods are calm, and



calm the plains, And low the winds are sigh - ing. A

calm the plains, And low the winds are sigh - ing.

sound of bells is in . . the air, How near, how dis - tant,

A sound of bells is in . . the air, How near, how dis - tant,

SABBATH ON THE SEA.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time. The lyrics are integrated into the musical lines, appearing below the notes. The first section of the song has two stanzas of lyrics: "seem - ing, And on the waves, so bright and fair," followed by a repeat sign and another stanza of the same lyrics. The second section begins with a treble clef staff containing a single measure of music followed by a repeat sign. This is followed by a bass clef staff with two measures of music. The third section starts with a treble clef staff with four measures of music, followed by a bass clef staff with two measures of music. The fourth section begins with a treble clef staff with four measures of music, followed by a bass clef staff with two measures of music.

seem - ing, And on the waves, so bright and fair,

seem - ing, And on the waves, so bright and fair,

One sea - bird i - dly swim - ming.

One sea - bird i - dly swim - ming.

p

There doth o'er all things calm - ness dwell, And

p

There doth o'er all things calm - ness dwell, And

p

There doth o'er all things calm - ness dwell, And

pp *poco rit.*

ho - ly peace en - folds them; How hush'd the

pp *poco rit.*

ho - ly peace en - folds them; How hush'd the

pp *poco rit.*

SABBATH ON THE SEA.

land, the pla - cid main !

land, the pla - cid main !

p

Molto moderato.

A Sab - bath still - ness holds . . . them, Sab - bath

p f

A Sab - bath still - ness holds . . . them, Sab - bath

Molto moderato.

p f

still - ness holds . . . them!

still - ness holds . . . them!

rit.

No. 49.

OH! LOVELY NIGHT.

F. ABT.

Andante sostenuto.

1. How ho - ly, pure, and ten - der, The soft - 'ned moon-light
2. In pla - cid beau - ty shiu - ing, The lake be - fore me

1. How ho - ly, pure, and ten - der, The soft - 'ned moonlight
2. In pla - cid beau - ty shin - ing, The lake be - fore me

Andante sostenuto.

p > > > pp

OH! LOVELY NIGHT.

falls, . . . And sheds its sol - emn splen - dor A - round these an - cient
 lies; . . . In whose calm breast re - clin - ing Ap - pear the star - ry

falls, . . . And sheds its sol - emn splen - dor A - round these an - cient
 lies; . . . In whose calm breast re - clin - ing Ap - pear the star - ry

halls; . . . From yon - der pine - tops gleam - ing, In sil - ver ra-diance
 skies. . . And thro' the still - ness ring - ing, Sweet Phil - o - mel is

halls; . . . From yon - der pine - tops gleam - ing, In sil - ver ra-diance
 skies. . . And thro' the still - ness ring - ing, Sweet Phil - o - mel is

From yon - der pine - - tops
 And thro' the still - - ness

OH! LOVELY NIGHT.

148

cres.

f

stream - ing, De - scends its beau - teous light, De - scends its beau - teous
 sing - ing, Her songs of pure de - light, Her songs of pure de -
 cres.

stream - ing, De - scends its beau - teous light, De - scends its beau - teous
 sing - ing, Her songs of pure de - light, Her songs of pure de -
 cres.

f

cres.

f

light; Oh! love - ly night, Oh! love - ly night!

light; Oh! love - ly night, Oh! love - ly night!

ff *pp* < > *pp* >

ff *pp* < > *pp* >

SPRING AND HOPE.

A. RUBINSTEIN.

The

winds of spring wake soft and light, They murmur and weave both day and night, No-

The musical score consists of two staves of music in G clef, common time, and a key signature of one flat. The top staff features a soprano vocal line with lyrics: "where, but they all are spin - - ning; . . . O". The bottom staff shows a piano accompaniment with eighth-note chords and bass line. A brace groups the two staves. The music continues on the second page with a soprano line: "o - dors fresh, . . . O sounds new - born, . . . O". The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. The lyrics "winds of spring wake soft and light, They mur-mur and weave both day and night, No-" are written below the piano part on the second page.

SPRING AND HOPE.

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music is in common time. The lyrics are as follows:

o - dors fresh, . . . O sounds new - born, . . . Now
 where but they all are, they all . . . are spin - ning, O

fear - ful heart no long - er mourn, . . . All
 o - dors fresh, . . . O sounds new - born, O

The score includes various musical markings such as eighth and sixteenth note patterns, dynamic changes, and a repeat sign with a brace. The bass staff features a prominent eighth-note pattern in the lower register.

SPRING AND HOPE.

147

things are new life, new . . . life win - ning,
 o - dors fresh, . . . O sounds new born, . . .

new life, new life,

Now fear - ful heart no long - - er mourn,

mf

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music is in common time. The lyrics are integrated into the melody, appearing below the notes. The first section of lyrics is "new life, . . ." followed by "All things are new . . . life, new . . . life, new . . . life". A dynamic marking "dim." appears above the bass staff. The second section of lyrics is "The win ning," The music concludes with a final cadence on the bass staff.

new life, . . .

All things are new . . . life, new . . . life, new . . . life

dim.

The

win ning,

world it fair - er grows ev - 'ry day, What yet may come one can - not say, The

p

bloom . . . seems but be - gin - - - ning. . . . Blooms

The

SPRING AND HOPE.

The musical score consists of two staves. The top staff is for the soprano voice, and the bottom staff is for the piano. The vocal line follows a melodic path with various dynamics and phrasing markings. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The lyrics are integrated into the music, appearing below the vocal line.

now the far - thest, deep - est vale, . . . the

world it fair - er grows ev - 'ry day, What yet may come we can - not say, the

mf

far - - - thest, deep - - - est vale, . . . blooms

bloom seems but be - gin - - - ning, . . . the

The musical score consists of two staves of music in common time, key signature of one flat. The top staff is for voice and piano, and the bottom staff is for piano alone. The lyrics are integrated into the vocal line.

now the far - - thest, deep - est vale, . . . the
 world it fair-er grows ev - 'ry day, What yet may come one can - not say, Blooms
mf

far - - - thest, deep - - - est vale; now
 now . . . the far - - thest, deep - - est vale; . . . now

SPRING AND HOPE.

The musical score consists of two staves of music in common time, key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth and sixteenth note patterns. The lyrics are written below the notes:

fear - ful heart, . . . for - get thy wail, Things
 fear - ful heart, for - get . . . thy wail, . . . Things

(Accented notes are marked with diagonal strokes.)

all . . . are new . . . life, new life win - ning, Things
 all are new life new . . . life win - ning; Now,

(Accented notes are marked with diagonal strokes.)

SPRING AND HOPE.

153

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. The music features eighth-note patterns and rests. The lyrics are integrated into the melody, appearing below the notes. The score includes dynamic markings such as *f*, *dim.*, and *p*. The music is divided into measures by vertical bar lines.

all are new life, new
fear - ful heart, . . for - get . . thy wail, . . Things all . . are
dim.

life, new life win - - ning! . . .
new . . life, new life win - - ning! . . .
p

Musical score for 'SPRING AND HOPE.' featuring two staves. The top staff consists of two treble clef staves, one above the other. The bottom staff consists of a bass clef staff and a treble clef staff, both connected by a brace. The music includes various note heads, stems, and rests, with dynamic markings like 'f' and 'p'.

No. 51.

WANDERER'S NIGHT SONG.

RUBINSTEIN.

Musical score for 'WANDERER'S NIGHT SONG.' featuring three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music includes note heads, stems, and rests, with dynamic markings like 'Moderato.', 'Ped.', and 'p'. A vocal line is present in the top staff with lyrics: "O'er the loft - y moun - tain, Spreads the night her wings,"

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Hushed are tree and foun - tain, Scarce a bird - ling sings, Ev' - ry - where is na - ture

Wrapt in slum - ber blest, Patience, wea - ry wand - 'rer, Soon thou too shalt rest,

SOPRANO.

mf

O'er the loft - y moun - tain, Spreads . . . the

ALTO.

mf

O'er the loft-y moun - tain,

f

night her wings, Hushed are tree and foun - tain,

p

Spreads the night her wings, Hushed are tree and foun - tain,

Scarce . . . a bird - ling sings, Ev - 'ry - where is

cres.

Scarce . . . a bird-ling sings, Ev - 'ry -

na - ture, Wrapt in slum - ber blest,
where is na - ture, Wrapt in slum - ber blest,

f Pa - tience, wea - ry wan - d'r'er, Soon thou too shalt
dim.
f Pa - tience, wea - ry wan - d'r'er, Soon thou too shalt
dim.

mf
p

WANDERER'S NIGHT SONG.

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in common time. The lyrics are written below the notes. The first section of the song includes the following lyrics:

rest, Pa - tience, wea - ry wan - d'rer,

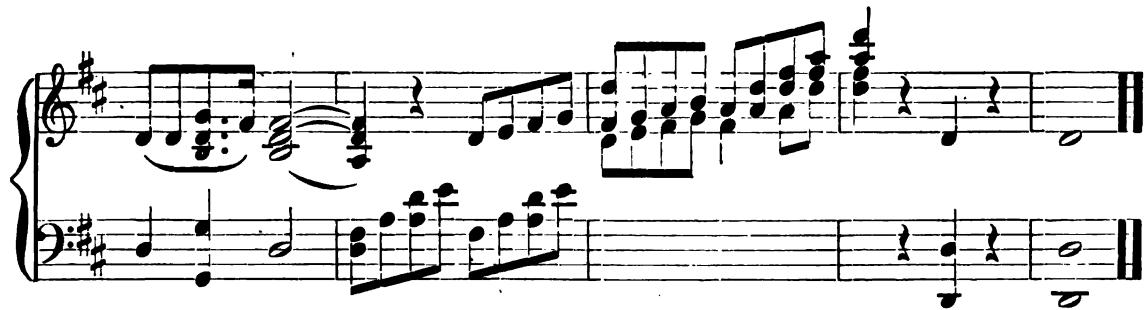
rest, Pa - tience wea - ry wan - d'rer,

The second section begins with a repeat sign and includes the following lyrics:

Soon thou too . . . shalt rest!

Soon thou too shalt rest!

A dynamic marking 'p' (piano) is placed over the bass staff near the end of the piece.



No. 52.

EVENING SONG.

Andante.

SCHUMANN.

A musical score for a piano piece. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music includes a vocal line with lyrics: "Now hill and dale are wrapp'd in si-lence deep,". The dynamic is p throughout. A performance instruction "pp una corda." is placed near the beginning of the bass staff.

A continuation of the musical score. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music includes a vocal line with lyrics: "The wea-ry world is sink-ing fast to sleep,". The dynamic is p throughout. The piano part features sustained notes and chords.

SOPRANO.

And through the branch-es rus - tle The eve-ning breeze, the eve-ning breeze.

fp

express.

My heart, may'st thou rest now, with all thy grief, . . . with

Octave lower. p

My heart, may'st thou rest now, with all thy grief, . . . with

My heart, may'st thou rest now, with all thy grief, . . . with

EVENING SONG.

161

all thy grief, Heart, rest al - so thou, rest . . .

all thy grief, Heart, rest al - so thou, rest . . .

all thy grief, Heart, rest al - so thou, rest . . .

dim. *p* *pp* *x tr*

now, . . . thee now, In slum - ber find re - lief, The

. . . thee now, In slum - ber find re - lief, The

. . . thee now, In slum - ber find re - lief, The

espress. *p* *x tr*

EVENING SONG.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The piano accompaniment is provided by the left hand, which is indicated by a brace and a bass clef, and the right hand, which is indicated by a treble clef. The music is in common time and features a key signature of two flats. The lyrics are as follows:

eve-ning breeze thro' the trees sings lul - la - by, . . . The day would slumber now, slum-ber
eve-ning breeze thro' the trees sings lul - la - by, . . . The day would slumber now, slumber
eve-ning breeze thro' the trees sings lul - la - by, The day would slum - ber
now, . . . slum - ber now, . . . Rest al - so thou.
now, . . . slum - ber now, Rest pp al - so thou.
now, . . . slum - ber now, Rest pp al - so thou.
now, . . . slum - ber now, Rest pp al - so thou.

A dynamic marking "Ped." is placed under the bass staff near the end of the first section. The piano accompaniment includes various chords and rests throughout the piece.

No. 53.

CALM IS THE LAKE.

TRIO.

H. PFEIL.

V. JANSER. ARR.

Lento. p

1. Calm is the lake! The birds are sleep - ing; A whis - per soft - ly pass - ing
 2. Calm is the lake! Thro' boughs and branch - es A breeze like God's own breath does

3. Calm is the lake! The stars of heav - en Gaze down in peace se - rene and

seems; The shades of ev'n - ing o'er earth creep - ing, Are shroud-ing
 blow; The flow'rs of wood and field are bow - ing, Their heads in

deep, O hu - man heart, be thou un - fear - ing, Thou too shalt

1 & 2 | 3

Na - ture in sweet dreams Are shroud-ing Na - ture in sweet dreams.
 pray'r de - vot and low, Their heads in pray'r de - vot and low.

rest in bless - ed sleep, Thou too shalt rest in bless - ed sleep.

No. 54.

CALM IS THE LAKE.

Lento.

1ST AND 2ND SOPRANO.

H. PFEIL. V. JANSER, arr.

ALTO.

1. Calm is the lake, The birds are sleep-ing, A whis-per soft - ly pass-ing
 2. Calm is the lake, Thro' boughs and branch-es, A breeze like God's owu breath does

ALTO.

3. Calm is the lake, The stars of heav-en Gaze down in peace se-rene and
 BASS.

seems; The shades of ev'n - ing o'er earth creep - ing, Are shroud-ing
 blow; The flow'rs of wood and field are bow - ing Their heads in

deep; O hu-man heart, be thou un - fear - ing, Thou too shalt

Na - ture in sweet dreams, Are shroud-ing Na - ture in sweet dreams.

pray'r de-vout and low, Their heads in pray'r de-vout and low.

rest in bless-ed sleep, Thou too shalt rest in bless-ed sleep.

1 & 2 | 3

No. 55.

MY COUNTRY, 'TIS OF THEE.

S. F. SMITH.
Moderato.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee—Land of the no - ble free—
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our Fa - ther's God to Thee, Au - thor of lib - er - ty,



Of thee I sing ; Land where my fa - thers died, Land of the
 Thy name I love ; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song ; Let mor - tal tongues a - wake ; Let all that
 To Thee we sing ; Long may our land be bright With free - dom's



Pil - grim's pride; From ev - 'ry moun - tain side, Let free - dom ring.
 tem - pled hills; My heart with rap - ture thrills, Like that a - bove.
 breathe par - take; Let rocks their si - lence break—The sound pro - long.
 ho - ly light: Pro - tect us by Thy might, Great God, our King.



THE FLOWER OF LIBERTY.

O. W. HOLMES.

CARL WILHELM.

Maestoso.

1. What flow'r is this that greets the morn, Its hues from heav'n so
 2. In sav - age Na - ture's far a - bode Its ten - der seed our
 3. Be - hold its stream - ing rays u - nite, One min - gling flood of
 4. The blades of he - roes fence it round, Where - 'er it springs is
 5. Thy sa - cred leaves, fair Free - dom's flow'r, Shall ev - er float on



fresh - ly born? With burn - ing star and flam - ing band It
 fa - thers sowed; The storm - winds rocked its swell - ing bud, Its
 braid - ed light,—The red that fires the south-ern rose, With
 ho - ly ground; From tower and dome its glo - ries spread ; It
 dome and tower, To all their heav'n - ly col - ors true, In



kin - dles all the sun - set land : O tell us what its
 o - pning leaves were streaked with blood, Till lo! earth's ty - rants
 spot - less white from north - ern snows, And, span - gled o'er its
 waves where lone - ly sen - tries tread ; It makes the land as
 black'ning frost or crim - son dew,— And God love us as



THE FLOWER OF LIBERTY.

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f

name may be, — Is this the Flower of Lib - er - ty ?
shook to see The full - blown Flower of Lib - er - ty !
az - ure, see The sis - ter Stars of Lib - er - ty !
o - cean free, And plants an em - pire on the sea !
we love thee, Thrice ho - ly Flower of Lib - er - ty !

mf

It is, it is the ban - ner of the free,
Then hail, then hail the ban - ner of the free,
Then hail, then hail the ban - ner of the free,
Then hail, then hail the ban - ner of the free,
Then hail, then hail the ban - ner of the free,

ff

The star - ry Flower, the Flower of Lib - er - ty !
The star - ry Flower, the Flower of Lib - er - ty !
The star - ry Flower, the Flower of Lib - er - ty !
The star - ry Flower, the Flower of Lib - er - ty !
The star - ry Flower, the Flower of Lib - er - ty !

THE AMERICAN HYMN.

M. KELLER.

mf

1. Speed our Re - pub - lic, O Fa - ther on high ! Lead us in
 2. Fore - most in bat - tle for Free - dom to stand, We rush to
 3. Faith - ful and hon - est to friend and to foe— Will - ing to
 4. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad

mf

path - ways of jus - tice and right ; Rul - ers, as well as the
 arms when a - roused by its call ; Still as of yore, when *George*
 die in hu - man - i - ty's cause— Thus we de - fy all ty -
 wings o'er this fair west - ern world ; Fling from thy beak our dear

mf

ruled, "One and all,"
Wash - ing - ton led,
 ran - ni - cal pow'r,
 ban - ner of old—

Gir - dle with vir - tue the ar - mor of might !
 Thun - ders our war cry : We con - quer or fall !
 While we con - tend for our Un - ion and laws !
 Show that it still is for free - dom un - furl'd !



Hail! three times hail to our coun - try and flag!
Hail! three times hail to our coun - try and flag!
Hail! three times hail to our coun - try and flag!
Hail! three times hail to our coun - try and flag!

well as the ruled, "One and all,"
yore, when *George Wash-ing-ton* led,
fy all ty - ran - ni - cal pow'r,
break our dear ban - ner of old--

Gir - dle with vir - tue the
Thun - ders our war cry: we
While we con - tend for our
Show that it still is for

ar - mor of might! Hail, three times hail to our coun - try and flag!
con - quer or fall! Hail, three times hail to our coun - try and flag!
Un - ion and laws! Hail, three times hail to our coun - try and flag!
Free - dom un - furl'd! Hail, three times hail to our coun - try and flag!

RED, WHITE, AND BLUE.

DAVID T. SHAW.

1. O Co-lum-bia! the gem of the o-cean,
 2. When war wing'd its wide des-o-la-tion,
 3. The wine-cup, the wine-cup bring hith-er,

The home of the brave and the
 And threaten'd the land to de-
 And fill you it true to the

Maestoso.

free, The shrine of each pa-triot's de-vot-ion,
 form, The ark then of free-dom's foun-da-tion,
 brim, May the wreaths they have won never with-er,

A world of-fers hom-age to
 Co-lum-bia, rode safe thro' the
 Nor the star of their glo-ry grow

thee;
 storm;
 dim;

Thy mandates make he-roes as-sem-ble,
 With her garlands of vic-t'ry a-round her,
 May the ser-vi-ce u-nit-ed ne'er sev-er,

When Liber-ty's form stands in
 When so proudly she bore her brave
 But they to their col-or-s prove

view, Thy banners make tyranny tremble,
crew, With her flag proudly floating before her,—
true! The ar-my and na-vy for-ev-er,—

When borne by the red, white, and blue.
The boast of the red, white, and blue.
Three cheers for the red, white, and blue.

CHORUS.

When borne by the red, white, and blue, When borne by the red, white, and blue, Thy
 The boast of the red, white, and blue, The boast of the red, white, and blue, Her
 Three cheers for the red, white, and blue, Three cheers for the red, white, and blue, The

ban - ners make ty - an - ny trem - ble, When borne by the red, white, and blue.
 flag float - ing proud - ly be - fore her, The boast of the red, white, and blue.
 ar - my and na - vy for - ev - er, Three cheers for the red, white, and blue.

HAIL COLUMBIA.

1. Hail, Co-lum-bia, hap-py land! Hail, ye he-roes, heaven-born band, Who
 2. Im-mor-tal pa-triots! rise once more! De-fend your rights, de-fend your shore: Let

3. Sound, sound the trump of fame, Let Wash-ing-ton's great name Ring
 4. Be-hold the chief, who now com-mands, Once more to serve his coun-try, stands, The

fought and bled in free-dom's cause, Who fought and bled in freedom's cause, And when the storm of
 no rude foe with im-pious hand, Let no rude foe with im-pious hand Invade the shrine where

through the world with loud applause! Ring thro' the world with loud applause! Let ev'-ry clime, to
 rock on which the storm will beat! The rock on which the storm will beat! But armed in vir-tue,

war is gone, En-joyed the peace your val-or won. Let In-de-pen-dence be your boast
 sa-cred lies, Of toil and blood, the well-earn'd prize, While off'ring peace sin-cere and just, In

free-dom dear, Lis-ten with a joy-ful ear; With e-qual skill, with stead-y power, He
 firm and true, His hopes are fixed ou-heaven and you. When hope was sink-ing in dismay, When

Ever mind - ful what it cost, Ev - er grate - ful for the prize,
heaven we place a man - ly trust, That truth and jus - tice may pre - vail, And

gov - erns in the fear - ful hour Of hor - rid war, or guides with ease, The
gloom ob - scured Co - lum - bia's day, His stead - y mind from chang - es free, Re -

Let its al - tar reach the skies. Firm u - nit - ed let us be Ral-lying round our
ev - ry scheme of bon - dage fail. Firm u - nit - ed let us be Ral-lying round our

hap-pier time of hon - est peace, Firm u - ni - ted let us be Ral-lying round our
solved on death or lib - er - ty, Firm u - ni - ted let us be Ral-lying round our

lib - er - ty! As a band of broth - ers join'd, Peace and safe - ty we shall find.

lib - er - ty! As a band of broth - ers join'd, Peace and safe - ty we shall find.

CENTENNIAL HYMN.

J. K. Paine.

1. Our fa - thers' God! from out whose hand The cen - turies
 2. Here where of old, by Thy de - sign, The cen - fa - thers
 3. Be with us while the New World greets The Old World,
 4. Thou who hast here in con - cord furled The war - flags

5. For art and la - bor met in truce, The beau - ty
 6. Oh, make Thou us, through cen - turies long, In peace se -

fall like grains of sand! We meet to - day, u - ni - ted
 spake that word of thine Whose ech - o is the glad re -

throng - ing all its streets, Un - veil - ing all the tri - umphs
 of a gath - er'd world, Be -neath our west - ern skies ful -

made the bride of use, We thank Thee, while with - all we
 cure, and jus - tice strong; A - round our gift of free - dom

CENTENNIAL HYMN.

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cres.

free, And loy - al to our land and Thee, To thank Thee for the
frain Of rend - ed bolt and fall - ing chain, To grace our fes - tal

cres.

won By art or toil be - neath the sun; And un - to com - mon
fil The O - rient's mis - sion of good - will, And freight - ed with Love's

cres.

crave, The aus - tere vir - tues, strong to save, The hon - or, proof to
draw The safe - guards of Thy right - eous law, And cast in some di -

cres.

e - ra done, And trust Thee for the open - ing one.
time from all The zones of earth our guests - ing we call.

good or - dain This ri - val - ship of hand and brain.
gold - en fleece, Send back the Ar - go - nauts of peace.

place or gold, The man - hood, nev - er bought or sold!
vin - er mould, Let the new ey - cle shame the old.

THE STAR-SPANGLED BANNER.

SOLO.



1. Oh say, can you see, by the
2. On the shore, dim - ly seen thro' the
3. And where is that band, who so
4. Oh, thus be it ev - er when
5. When our land is il - lumined with

Con spirito.

dawn's ear - ly light, What so proud - ly we hailed at the
mist of the deep, Where the foe's haught - y host in dread
vaunt - ing - ly swore, 'Mid the hav - oc of war and the
free - men shall stand Be - tween their loved home and the
lib - er - ty's smile, If a foe from with - in strike a

twi - light's last gleam - ing, Whose stripes and bright stars, through the
si - lence re - pos - es, What is that which the breeze, o'er the
bat - tle's con - fu - sion. A home and a coun - try they'd
war's des - o - la - tion, Blest with vic - t'ry and peace, may the
blow at her glo - ry, Down, down with the trai - tor, that

THE STAR-SPANGLED BANNER.

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per - il - ous fight, O'er the ram - parts we watched, were so
 tow - er - ing steep, As it fit - ful - ly blows, half con -
 leave us no more? Their blood has washed out their foul
 heaven res - cued land Praise the Power that hath made and pre -
 dares to de - file The flag of her stars and the

gal - laut - ly stream - ing; And the rock - et's red glare, the bombs
 ceals, half dis - clos - es? Now it catch - es the gleam of the
 foot - step's pol - lu - tion, No ref - uge could save the
 served us a na - tion, Then con - quer we must, when our
 page of her sto - ry! By the mil - lions un - chained, who our

burst - ing in air, Gave proof through the night that our flag was still there!
 morn - ing's first beam In full glo - ry re - flect - ed, now shines in the stream.
 hire - ling and slave From the ter - ror of flight or the gloom of the grave.
 cause it is just, And this be our mot - o, "In God is our trust!"
 birth-right have gained, We will keep her bright bla - zon for - ev - er un - stained!

THE STAR-SPANGLED BANNER.

1. Oh say, does that star - span - gled ban - ner yet
 2. 'Tis the star - span - gled ban - ner, oh, long may it
 3. And the star - span - gled ban - ner in tri - umph shall
 4,5. And the star - span - gled ban - ner in tri - umph shall

1,2,3. wave, O'er the land of the free and the home of the brave!
 4,5. wave, While the land of the free is the home of the brave!

No. 62.

AWAKE, MY HEART, WITH SINGING.

PAUL GERHARD, 1649.

JOACHIM A. BURGH, 1584.



1. A - wake, my heart, with sing - ing, To
 2. The Word that Thou or - dain - ed, Thy
 3. Ap - prove Thou all my do - ing, Thy
 4. Thy bliss be in me well - ing; My



the Cre - a - tor bring - ing, Of all our
 Light has uev - er wan - ed; My soul it
 coun - sel help be - stow - ing; Be - gin - ning,
 heart be e'er Thy dwell - ing; Thy word shall



boons the sen - der, Our gra - cious Lord, de - fen - der.
 has im - bu - ed, Its faith and strength re - new - ed.
 midst, and end - ing, O, Lord, Thy best gifts lend - ing.
 be my liv - ing, Till called, sal - va - tion giv - ing.



No. 63.

THE HEAVEN SINGETH TH' ETERNAL'S GREAT GLORY.

JOHANN FÜRCHTEGOTT GELLERT, 1765.

JOHANN ADAM HILLER, 1792.

1. The heav - en sing - eth th' E - ter - nal's great glo - ry, And ech - o
 2. Hear, man, ad - mire all His work and His won - ders, That in all
 3. Cans't thou His crea - tures un - speak - a - ble num - ber, His ti - niest
 4 He is thy Mak - er, all wise and all ho - ly, A God of

bears His name on high ; Him praise the world, and the seas tell His
 na - ture are dis - played ; They show His wis - dom, His might in the
 be - ings fail t' ad - mire ? Through whom come bless - ings, 'tis He giv - eth
 or - der and thy shield ; 'T is He, to Him give thy mind and heart

sto - ry, The zeph - yrs bear the strain on high.
 thun - ders, That aye the un - i - verse hath swayed.
 slum - ber ; Oh, trust His mer - cy and re - tire.
 whol - ly, Thy share of grace to thee He 'll yield.

No. 64.

SING GOD PRAISES.

HEINRICH WELD, 1643.

From a Latin sacred song of the fourth century by AMBROSIUS.

1. Sing God prais - es loud and deep, Ev - 'ry
 2. What to our fore - fa - thers' race Great - est
 3. Oh, be wel - come, grace di vine! Oh, Ho -
 4. That when Thou, Heav'n's glor - ious King, Thy new

prom - ise He doth keep; He the sin - ner's
 wish and long - ings trace, And what sin - they have
 san - nah, Sav - iour mine! God so gra - cious
 reign at last shall bring, I may go to

guar - dian friend, To us sin - ners once did send.
 proph - e - sied, Glo - rious ly - is ver - i fied.
 and so kind, In my heart Thy dwell - ing find.
 meet Thee, Lord, Be with Thee in full ac cord.

No. 65.

O THOU IN WHOM ALL HEARTS REJOICE.

FRIEDRICH GOTTLIEB KLOPSTOCK, 1769.

NICOLAUS HERMANN, 1560.



1. O Thou in whom all hearts re - joice, In praise and
 2. Far, far be yond con - cep - tion, far, Thy glo - ry
 3. Through-out high Heav - en's bound - less space And on the



thanks now hear my voice; Do Thou, whose power fills time and space, Fill
 goes, for ev - 'ry star Gets light from Thee. We love Thee, Lord, And
 earth they sing Thy praise. Thine is the power; Thy glo - ry send, And



all our hearts with love and grace E - ter - nal - ly.
 all shall breathe that glo - rious word, Al - might - y One.
 grace for - ev - er, with - out end, Hal - le - lu - jah!



No. 66.

THE MORNING STAR.

PHILIPP NICOLAI, 1599.

Originally a popular tune, 1599.

The musical score consists of four staves of music in common time, featuring a treble clef and a bass clef. The key signature is C major. The music is divided into four sections by vertical bar lines. The lyrics are integrated with the music, appearing below the staff lines where appropriate.

1. { How brightly shines the morn-ing star With grace and truth from Christ a - far, The
Thou, Da - vid's son, from Ja - cob's race, My King, the Bridegroom too always,—And

2. { Pour deep in - to my heart, a - non, O bright - est dia - mond, pre - cious stone, The
Oh, can it be I may thro' Thee, Of Thee, for all e - ter - ni - ty, A

pre - cious root of Jes - se's,- } Love - ly, Friend - ly, Fair and charming,
now my soul pos - sess - es : flame of Thine own lov - ing,- } My soul Doth yearn, In its blind-ness,
liv - ing branch be prov - ing ! }

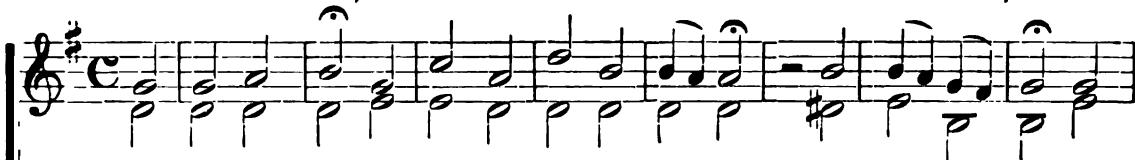
Hate dis - arm - ing, Strong, vic - to - rious, And be - yond all meas - ure glo - rious.
For Thy kind - ness, Till it find - eth Thee, whose love the whole world bind - eth.

No. 67.

GOD BE MY SONG.

CH. FÜRCHTEGOTT GELLERT, 1757.

JOHANN ADAM HILLER, 1793.



1. God be my song, He is the Lord of pow - er, God is His name, a
 2. He's ev - er near Thee, stay - ing or when go - ing; Be thou to sea, or
 3. Naught,naught is mine, And not to God be - long-ing. Lord, ev - 'ry land Thine



strong-hold and a tow - er, And all the worlds to Him be - long.
 to the heav - ens flee - ing, Be - hold, e'en there He will ap - pear.
 hon - or be pro - long - ing, And on my lips Thy praise di - vine.



No. 68.

COME, MY SOUL, WITH HASTE PREPARE.

JOHANNES ROSENmüLLER, 1655.



1. { Come, my soul, with haste pre - pare, Watch and pray for ev - er, } Un - for - seen,
 Lest, re - lax - ing a - ny care, Thou from God may sev - er;





Oft have been Men of ev - 'ry sta - tion Yield - ing to temp - ta - tion.



No. 69.

SEYMOUR.



1. God of mer - cy! God of grace! Hear our sad, re - pent - ant song;
2. Deep re - gret for fol - lies past, Tal - ents wast - ed, time mis - spent;
3. Fool - ish fears and fond de - sires, Vain re - grets for things as vain;
4. These, and ev - 'ry se - cret fault, Fill'd with grief and shame we own;
5. God of mer - cy! God of grace! Hear our sad, re - pent - ant songs!



- Sor - row dwells on ev - 'ry face, Pen - i - tence on ev - 'ry tongue.
 Hearts de - based by world - ly cares, Thank - less for the bless - ings lent.
 Lips too sel - dom taugh to praise, Oft to mur - mur and com - plain.
 Hum - bled at Thy feet we lie, Seek - ing par - don from Thy throne.
 Oh, re - store Thy sup - pliant race, Thou to whom all praise be - longs !

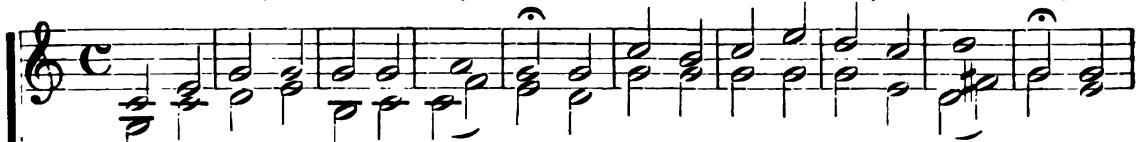


No. 70.

"WAKEN YE, THE VOICE IS CALLING."

PHILIPP NICOLAI (KLOPSTOCK, 1599).

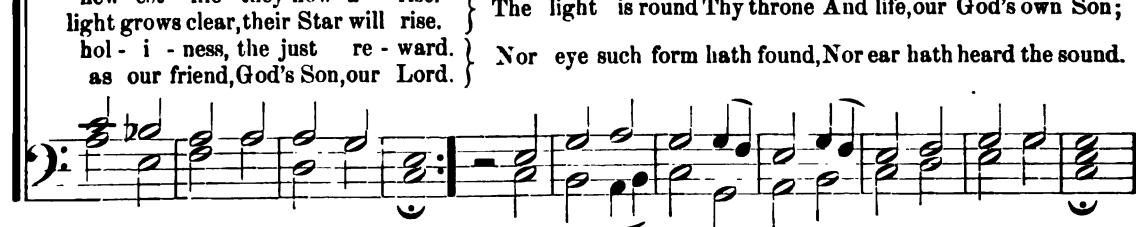
PHILIPP NICOLAI (JACOB PRATORIUS).



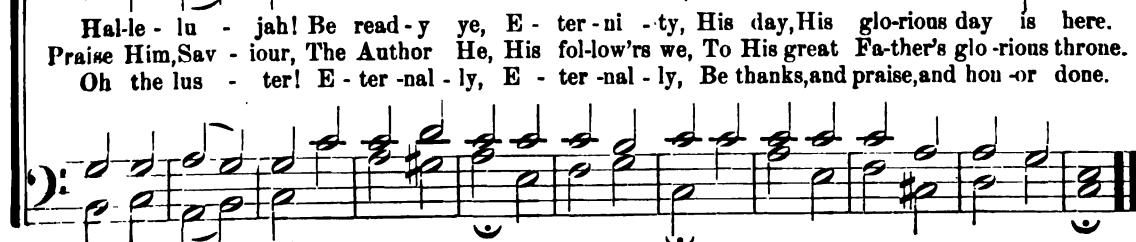
1 { "Wak-en ye," the voice is call-ing, The Son of God Al-mighty's call-ing—A -
 "Wak-en ye, O sin-ner par-doned, And all God's chil-dren, here as-sem-bled, The
 2. { Earth, and sea, and rocks do trem-ble; The pi-ous na-tions now as-sem-bled; To
 Comes the Sav-iour, crown'd with glo-ry, So strong in truth, in mer-cy might-y, Their
 3. { Sing Him prais-es ev-er-last-ing, To life e-ter-nal pen-e-trat-ing, To
 On us Christ full joy is shed-ding, On Him we'll look, His face un-veil-ing, Him



rise, ye dead, for-sake your tomb. } The grave's death-night is o'er, A-wake, 'tis now no more!
 world's great Lord now calls ye home. } new-est life they now a-rise. } The light is round Thy throne And life, our God's own Son;
 light grows clear, their Star will rise. } hol-i-ness, the just re-ward. } Nor eye such form hath found, Nor ear hath heard the sound.
 as our friend, God's Son, our Lord. }



Halle-lu-jah! Be read-y ye, E-ter-ni-ty, His day, His glo-ri-ous day is here.
 Praise Him, Sav-iour, The Author He, His fol-low'res we, To His great Fa-ther's glo-ri-ous throne.
 Oh the lus-ter! E-ter-nal-ly, E-ter-nal-ly, Be thanks, and praise, and hon-or done.



No. 71.

A MIGHTY FORTRESS IS OUR LORD.

MARTIN LUTHER, 1524, after the diet to SPEYER.

MARTIN LUTHER, 1529.



1. { A might - y for - tress is our Lord, A trust - y shield and weap - on,
A will - ing help - er, free to ward, And true, when e - vil hap - pen.
2. { With our own strength we naught can do; Our val - or quickly wan - eth
Un - less fit man our cause pur - sue ; Whom God there-for or - dain - eth,
3. { And were the world with dev - ils filled, In - tend - ing to de - vour us,
All fear and ter - ror would be stilled, They could not o - ver - power us.
4. { That Word a - gainst the foes shall stand, And naught to them the mer - it,
For God es - cape for us hath planned With His own Gift and Spir - it.



The old, wick - ed fiend With earn - est, bad mein: Great pow'r,wiles
Know'st thou whose this fame ?Christ Je - sus, His name, The Lord of
The world's prince may lower, With mein . . . dark and sour; His doom'd might
Then take they the life, Gold, fame, . . . child and wife—When these all



at - tent Are his dread ar - ma - ment;On earth there is none like him.
Sab - aoth, No oth - er God, in troth, The field He wins, re - tain - eth.
will . . . fail, His wiles will not a - vail, A Lit - tle Word can fell him.
are . . . gone,Naught have they,cru - el, won: His reign re - mains en - dur - ing.



188 No. 72.

WATCHMAN! TELL US OF THE NIGHT.

BOWRING.

SOPRANO.

BASS OR TENOR.

1. Watchman ! tell us of the night, What its signs of promise are.— Trav'ler !
 2. Watchman ! tell us of the night, High - er yet that star as-cends.— Trav'ler !
 3. Watchman ! tell us of the night, For the moru - ing seems to dawn.— Trav'ler !

o'er yon mountain's height See that glo - ry-beam-ing star !
 bless - ed-ness and light, Peace and truth its course por-tends !
 dark - ness takes its flight, Doubt and ter - ror are with-drawn.—

SOPRANO.

ALTO. Watchman! does its beauteous
 Watchman! will its beams a -
 Watchman! let thy wandering

TENOR.

ray Aught of joy or hope fore - tell ? Trav - 'ler ! yes ; it brings the day—
 lone Gild the spot that gave them birth ? Trav - 'ler ! a - ges are its own,
 cease ; Hie thee to thy qui - et home,— Trav - 'ler ! lo ! the Prince of Peace,

BASS.

Prom - ised day of Is - ra - el, Prom - ised day of Is - ra - el.
 See, it bursts o'er all the earth! See, it bursts o'er all the earth!
 Lo! the Son of God is come! Lo! the Son of God is come!

No. 73.

DUKE STREET.

1. Now to the Lord, who makes us know The wonders of His dy - ing love,
 2. "Twas He who cleansed our foul - est sins, And washed us in His prec - ious blood;
 3. To Je-sus, our a - ton - ing Priest, To Je-sus, our e - ter - nal King,
 4. Be-hold! on fly - ing clouds He comes, And ev - 'ry eye shall see Him move;
 5. The un - be - liev - ing world shall wail, While we re - joice to see the day,

Be hum - ble hon - ors paid be - low, And strains of no - bler praise a - bove.
 'Tis He who makes us priests and kings, And brings us reb - els near to God.
 Be ev - er - last - ing power con - fessed! Let ev - 'ry tongue His glo - ry sing.
 Tho' with our sins we pierced Him once, He now dis - plays His pardon-ing love.
 Come, Lord! nor let Thy prom - ise fail, Nor let Thy char - iot long de - lay.

REFUGE.

1. Je - sus, lov - er of my soul, Let me to Thy bos - om fly,
 2. Je - sus, mer - ci - ful and mild, Lead me as a help - less child:
 3. Thou canst fit me by Thy grace For the heav'n - ly dwell - ing - place;
 4. Je - sus, Sav - iour, all di - vine, Hast Thou made me tru - ly Thine?

While the bil - lows near me roll, While the tem - pest still is high;
 On no oth - er arm but Thine Would my wea - ry soul re - cline;
 All Thy prom - is - es are sure, Ev - er shall Thy love en - dure;
 Hast Thou bought me by Thy blood? Re - con - ciled my heart to God?

Hide me, O my Sav - iour, hide; Till the storm of life is past;
 Thou art read - y to for - give, Thou canst bid the sin - ner live -
 Then what more could I de - sire, How to great - er bliss as - pire?
 Heark - en to my ten - der prayer, Let me Thine own im - age bear;

Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.
 Guide the wan - d'r'er, day by day, In the strait and nar - row way.
 All I need, in Thee I see, Thou art all in all to me.
 Let me love Thee more and more, Till I reach heav'n's bliss - ful shore.

No. 75.

HARK! WHAT MEAN THOSE HOLY VOICES.*Not too fast.*

1. Hark! what mean those ho - ly voi - ces, Sweet - ly
 2. Hear them tell the won - drous sto - ry; Hear them
 3. "Peace on earth, good - will from hea - ven, Reach - ing
 4. "Christ is born, the great A - noint - ed; Heav'n and
 5. Haste, ye mor - tals, to a - dore Him; Learn His

mf

sound - ing through the skies? Lo! th'an - gel - ic host re -
 chant, in hymns of joy, "Glo - ry in the high - est -
 far as man is found, Souls re - deemed, and sins for -
 earth His prais - es sing; O re - ceive whom God ap -
 name and taste His joy; Till in heav'n ye sing be -



joi - ces; Heav'n - ly hal - le lu - jahs rise.
 glo - ry! Glo - ry be to God most high."
 giv - en," Loud our gold - en harps shall sound.
 point - ed, For your Proph - et, Priest, and King."
 fore him, "Glo - ry be to God most high!"

f

No. 76.

WEBB.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The music features eighth-note patterns and rests. The lyrics are as follows:

1. The morn - ing light is break - ing; The dark - ness dis - ap - pears;
 2. See heath - en na - tions bend - ing Be - fore the God we love,
 3. Blest riv - er of sal - va - tion! Pur - sue thine on - ward way;

FINE.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The music features eighth-note patterns and rests. The lyrics are as follows:

The sons of earth are wak - ing To pen - i - ten - tial tears.
 And thou - sand hearts as - cend - ing In grat - i - tude a - bove;
 Flow thou to ev - 'ry na - tion, Nor in thy rich - ness stay.

D. S. Of na - tions in com - mo - tion, Pre - pared for Zi - on's war.
 And seek the Sav - iour's bless - ing,— A na - tion in a day.
 Stay not till all the ho - ly Pro - claim—"The Lord is come!"

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The music features eighth-note patterns and rests. The lyrics are as follows:

Each breeze that sweeps the o - cean Brings tid - ings from a - far,
 While sin - ners, now con - fess - ing, The gos - pel call o - bey,
 Stay not till all the low - ly Tri - um - phant reach their home;

D.S.

No. 77.

ITALIAN HYMN.

1. Glo - ry to God on high ! Let heaven and earth re - ply,
 2. While they a - round the throne Cheer - ful - ly join in one,
 3. Join, all ye ran - somed race, Our Lord and God to bless ;
 4. Soon must we change our place, Yet will we nev - er cease

"Praise ye His name !" His love and grace a - dore, Who all our
 Prais - ing His name,— Ye who have felt His blood Seal - ing your
 Praise ye His name ! In Him we will re - joice, And make a
 Prais - ing His name ; To Him our songs we bring ; Hail Him our

sor - rows bore, Sing loud for - ev - er - more, "Wor - thy the Lamb!"
 peace with God, Sound His dear name a - broad, "Wor - thy the Lamb!"
 joy - ful noise, Shout - ing with heart and voice, "Wor - thy the Lamb!"
 gra - cious King ; And, through all a - ges sing, "Wor - thy the Lamb!"

GOD PERFORMS IS EVER WELL.

SEVERUS GASTORIUS (OR JOHANN PACHELBEL), 1690.



per - forms is ev - er well, And wis - dom all His will - ing,
eth all His work each day, And I, my task ful - fill - ing,
per - forms is ev - er well, He is my light and liv - ing,
caus me safe from ev - 'ry ill, My life and com - fort giv - ing,
God per - forms is ev - er well, This thought to me re - main - eth
when my lot is sore and fell, And woe my soul re - strain - eth,



Him God will bless, Who in dis - tress, With wis - est
In weal or woe, The end will show, When it to
Thou God will be,— So faith ful ly, From ev - 'ry



care me shield - eth, He who all wise - ly wield - eth.
all ap - pear - eth How faith - ful - ly He car - eth.
dan - ger shield - ing, Me strenght for - ev - er yield - ing.



No. 79.

GOD IS MY STAY.

CH. F. GELLERT, 1757.

Doric Melodie. H. SCHEIN, 1627.

1. God is my stay, To Him al - way My
 2. Thy word sets forth The soul's true worth, Im -
 3. My soul re - new, Thy will I do, There -
 4. Ah, help - ful Lord, Leave us Thy word Which

soul and heart are bow - ing; I'm walk - ing here In
 mor - tal, ev - er liv - ing, To last for e'er To
 by sal - va - tion win - ning; In my own strength I
 Thou to us hast giv - en; Be it my share, My

my God's fear, Be - liev - ing, yet not know - - ing.
 be my share, My God, my Sav - iour giv - - ing.
 fail at length, Thy grace will bar my sin - - ning.
 bliss for e'er, Thy word I'll ev - er live . . . in.

EVENTIDE.



1. A - bide with me! Fast falls the e - ven - tide ; The darkness deep - ens; Lord, with me a - bide!
2. Swift to its close ebbs out life's lit - tle day; Earth's joys grow dim, its glo - ries pass a - way;
3. I need Thy pres - ence ev - 'ry passing hour, What but Thy grace, can foil the tempter's pow'r?
4. Not a brief glance I long, a passing word; But as Thou dwellst with Thy dis - cip - les, Lord,



- When oth - er help - ers fail and comforts flee, Help of the help-less, oh, a - bide with me !
 - Change and de - cay in all a-round I see ; O Thou, who changest not, a - bide with me !
 Who, like Thy- self, my guide and stay can be ? Thro cloud and sunshine, oh, a - bide with me !
 Fa - mil - iar, con - de-scend-ing, pa-tient, free, Come, not to so-journ, but a - bide' with me !

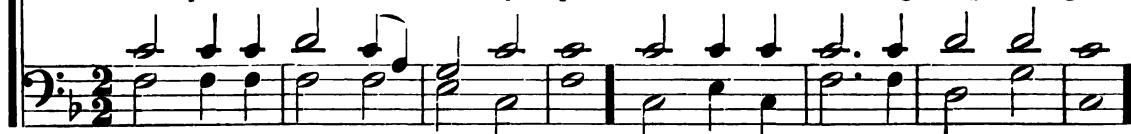


No. 81.

FEDERAL STREET.



1. Oh ! let me, gra - cious Lord ! ex - tend My view, to life's ap-proach - ing end :
2. God of my fa - thers ! here, as they, I walk, the pil - grim of a day ;
3. Oh ! spare me, Lord ! in mer - cy spare, And na - ture's fail - ing strength re - pair ;



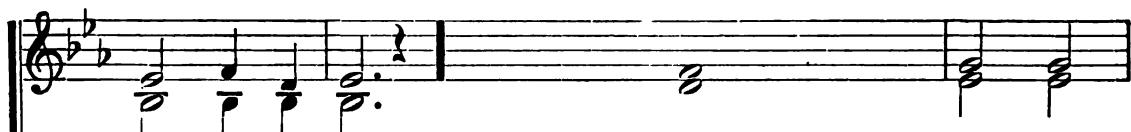


What are my days?—a span, their line ; And what my age, compared with Thine ?
A transient guest, Thy works ad - mire, And in-stant to my home re - tire.
Ere, life's short cir - cuit wan - dered o'er, I per-ish, and am seen no more !

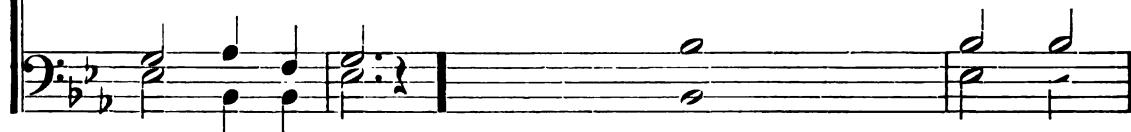


No. 82.

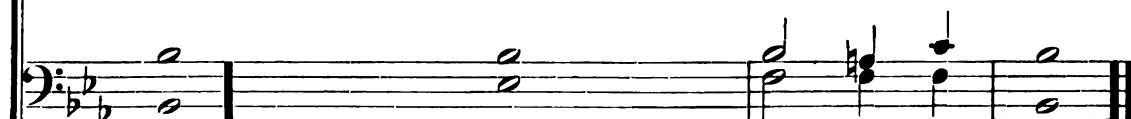
THY WILL BE DONE.



1. "Thy will be done!" In devious way The hurrying stream of life may
2. "Thy will be done!" If o'er us shine A gladdening and a pros - perous,
3. "Thy will be done!" Tho' shrouded o'er Our path with gloom, one com - fort —



run ;	Yet still our grateful hearts shall say,	"Thy will be done!"
sun,	This prayer will make it more divine —	"Thy will be done!"
one	Is ours :— to breathe, while we adore,	"Thy will be done!"



No. 83.

PORTUGUESE HYMN.

1. How firm a foun - da - tion, ye saints of the Lord! Is laid for your
 2. "Fear not, I am with thee, oh, be not dis - mayed, For I am thy
 3. "When thro' the deep wa - ters I call thee to go, The riv - ers of
 4. "When thro' fier - y tri - als thy pathway shall lie, My grace, all suf -
 5. "Ev'n down to old age all My peo - ple shall prove My sov - er - eign,
 6. "The soul that on Je - sus hath leaned for re - pose, I will not — I

faith in His ex - cel - lent word; What more can He say, than to
 God, I will still give thee aid; I'll strength - en thee, help thee, and
 sor - row shall not o - ver - flow; For I will be with thee, thy
 fi - cient, shall be thy sup - ply, The flame shall not hurt thee; I
 e - ter - nal, un - change - able love; And then, when gray hairs shall their
 will not de - sert to His foes; That soul—though all hell should en -

you He hath said— To you, who for ref - uge to
 cause thee to stand, . . . Up - held by My gra - cious, om -
 tri - als to bless, . . . And sanc - ti - fy to thee thy
 on - ly de - sign . . . Thy dross to con - sume, and thy
 tem - ples a - born, . . . Like lambs they shall still in my
 deav - or to shake, . . . I'll nev - er— no nev - er— no

Je - sus have fled? To you, who for ref - uge to Je - sus have fled?
 ni - po -tent hand, Up - held by My gra - cious, om - ni - po -tent hand.
 deep - est dis - tress, And sanc - ti - fy to thee thy deep - est dis - tress.
 gold to re - fine, Thy dross to con - sume, and thy gold to re - fine.
 bos - om be born, Like lambs they shall still in My bos - om be borne.
 nev - er for - sake! I'll nev - er, no nev - er, no nev - er for - sake!"

No. 84.

FLEMMING.

1. O Ho - ly Sav - iour! Friend un - seen, Since on Thine arm Thou bidd'st me
 2. Blest with this fel - low - ship di - vine, Take what Thou wilt, I'll not re -
 3. Tho' far from home, fa - tigued, op - prest, Here have I found a place of
 4. What tho' the world de - ceit - ful prove, And earth-ly friends and hopes re -
 5. Tho' oft I seem to tread a - lone Life's drear-y waste, with thorns o'er -
 6. Tho' faith and hope are of - ten tried, I ask not, need not, aught be -

lean, Help me, thro'-out life's chang - ing scene, By faith to cling to Thee!
 pine, For as the branch - es to the vine, My soul would cling to Thee!
 rest, An ex - ile still, yet not un - blest, Be - cause I cling to Thee!
 move, With pa-tient, un - com - plain-ing love, Still would I cling to Thee!
 grown, Thy voice of love, in gen - tlest tone, Still whispers, "cling to Me!"
 side; So safe, so calm, so sat - is - fied, The soul that clings to Thee!

No. 85.

I COME BEFORE THY GLORIOUS EYE.

CHRISTIAN FÜRCHTEGOTT GELLERT, 1765.

Musical score for "I Come Before Thy Glorious Eye" in C minor. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat (B-flat), and a common time. The bottom system starts with a bass clef, a key signature of one flat (B-flat), and a common time. The lyrics are integrated into the musical lines.

1. I come be - fore Thy glo - rious eye; Hear Thou, O Lord, my anx - ious cry. Oh,
 2. Give me a heart pure from a - bove, A heart of ho - ly fear and love, A
 3. If Thou may'st length-en out my life, Pro - tect me still from sin and strife; My

cleanse my life of sin - ful ways, Thou God of pa - tience and of grace.
 heart of hum - ble thanks and praise, A tran - quil heart thro' all my days.
 guard - ian God, my trust al - ways, De - sert me not in life's last days.

No. 86.

SOLITUDE.

Musical score for "Solitude" in 3/4 time, B-flat major. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat (B-flat), and a common time. The bottom system starts with a bass clef, a key signature of one flat (B-flat), and a common time. The lyrics are integrated into the musical lines.

1. 'Tis midnight — and on Ol - i've's brow The star is dimm'd that late - ly shone :
 2. 'Tis midnight ; and from all re-moved, The Sav - iour wres-tles lone with fears;
 3. 'Tis midnight ; and for oth - ers' guilt The Man of Sor-rows weeps in blood ;
 4. 'Tis midnight ; and from eth - er - plains Is borne the song that au - gels know ;



'Tis midnight,—in the gar-den now
Ev'n that dis - ci - ple whom He loved
Yet He that hath in an - guish knelt
Unheard by mor - tals are the strains

The suf - f'ring Sav - iour prays a - lone.
Heeds not his Mas - ter's grief and tears.
Is not for - sak - en by His God.
That sweet - ly soothe the Sav - iour's woe.



No. 87.

DENNIS. S. M.



1. How ten - der is . . . Thy hand,
 2. How gen - tle was . . . the rod
 3. A Fa - ther's hand we felt,
 4. We told Him all . . . our grief,
 5. Now we will bless the Lord,
- O Thou be - lov - ed Lord!
- That chas - tened us . . . for sin !
- A Fa - ther's heart we knew;
- We thought of Je - sus' love;
- And in His strength con - fide;



- Af - flic - tions come at Thy com - mand,
How soon we found a smil - ing God,
With tears of pen - i - tence we knelt,
A sense of par - don brought re - lief,
For - ev - er be His name a - dored ;
- And leave us at Thy word.
Where deep dis - tress had been !
- And found His word was true.
- And bade our pains re - move.
For there is none be - side.



No. 78.

WHAT GOD PERFORMS IS EVER WELL.

SAMUEL RODIGAST, 1675.

SEVERUS GASTORIUS (OR JOHANN PACHELBEL), 1690.

1. { What God per - forms is ev - er well, And wis - dom all His will - ing,
 He do - eth all His work each day, And I, my task ful - fill - ing,
 2. { What God per - forms is ev - er well, He is my light and liv - ing,
 He guards me safe from ev - 'ry ill, My life and com - fort giv - ing.
 3. { What God per - forms is ev - er well, This thought to me re - main - eth
 That when my lot is sore and fell, And woe my soul re - strain - eth,

Him God will bless, Who in dis - tress, With wis - est
 In weal or woe, The end will show, When it to
 Then God will be,— So faith ful - ly, From ev - 'ry

care me shield - eth, He who all wise - ly wield - eth.
 all ap - pear - eth How faith - ful - ly He car - eth.
 dan - ger shield - ing,— Me strength for - ev - er yield - ing.

No. 79.

GOD IS MY STAY.

CH. F. GELLERT, 1757.

Doric Melodie. H. SCHEIN, 1627.

1. God is my stay, To Him al - way My
 2. Thy word sets forth The soul's true worth, Im -
 3. My soul re - new, Thy will I do, There -
 4. Ah, help ful Lord, Leave us Thy word Which

soul and heart are bow - ing; I'm walk - ing here In
 mor - tal, ev - er liv - ing, To last for e'er To
 by sal - va - tion win - ning; In my own strength I
 Thou to us hast giv - en; Be it my share, My

my God's fear, Be - liev - ing, yet not know - - ing.
 be my share, My God, my Sav - iour giv - - ing.
 fail at length, Thy grace will bar my sin - - ning.
 bliss for e'er, Thy word I'll ev - er live . . . in.

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That when my lot is sore and fell, And woe my soul re - strain - eth,

Him God will bless, Who in dis - tress, With wis - est
In weal or woe, The end will show, When it to
Then God will be, So faith - ful - ly, From ev - 'ry

care me shield - eth, He who all wise - ly wield - eth.
all ap - pear - eth How faith - ful - ly He car - eth.
dan - ger shield - ing, — Me streng for - ev - er yield - ing.

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soul and heart are bow - ing; I'm walk - ing here In
 mor - tal, ev - er liv - ing, To last for e'er To
 by sal - va - tion win - ning; In my own strength I
 Thou to us hast giv - en; Be it my share, My

my God's fear, Be - liev - ing, yet not know - ing.
 be my share, My God, my Sav - iour giv - ing.
 fail at length, Thy grace will bar my sin - ning.
 bliss for e'er, Thy word I'll ev - er live . . . in.

LIFT THINE EYES.

ANGEL TRIO.

From "Elijah," by MENDELSSOHN.

Andante con moto.



Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence to the moun - tains, whence com - eth, whence Thy help com - eth, com - eth com - eth, whence com - eth help. Thy help com - eth Thy help com - eth com - eth from the Lord, The Ma - ker cres. Thy help com - eth from the Lord, . . . The Ma - ker of heav - en and earth. He hath from the Lord, The Ma - ker of heav - en and earth. He hath thy foot . . . shall not be mov - ed. Thy keep - er will nev - er said, thy foot shall not be mov - ed. Thy said, thy foot shall not be mov - ed. Thy

LIFT THINE EYES.

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slum - - ber, nev - er, will nev - er slum - - ber,
 keep - er will nev - er slum - - ber, nev - er, will nev - er
 cresc.
 nev - er slum - - ber, nev - er, will nev - er
 Lift thine eyes, O lift thine eyes,
 a tempo. sf
 rit. e dim.
 slum - - ber. Lift thine eyes, O lift thine eyes
 rit. e dim. sf
 slum - ber, will nev - er - slum - ber. Lift thine eyes, O lift thine eyes
 to the . . . to the moun - tains, whence com - eth, whence com - eth, whence com - eth
 . . . to the moun - tains, whence com - eth, whence com - eth, whence com - eth
 help, whence com - eth, whence com - eth, whence com - eth, whence com - eth
 help, whence com - eth, whence com - eth, whence com - eth, whence com - eth, whence com - eth
 help, whence com - eth, whence com - eth

pp

A - ve Ma - ri - - a, The sounds thro' glow - ing
pp

A - ve Ma - ri - - a, The sounds thro' glow - ing

p

p

p *p*

p

cres.

heav - ens spread, To greet thee, ho - ly Vir - gin Maid,
p *cres.*

heav - ens spread, To greet thee, ho - ly Vir - gin Maid,

p

HARK! THE SOUND OF EVENING BELLS.

A - ve Ma - ri - a, A - ve Ma - ri -

A - ve Ma - ri - a, A - ve Ma - ri -

(Piano accompaniment with basso continuo)

SOPRANO SOLO.

Thou en - throned . . . on

ri - a. Hark ! the sound of

ri - a. Hark ! the sound of

(Piano accompaniment with basso continuo)

clouds a - bove, A - - ve Ma - ri - - a; Be
eve - ning bells, A - - ve Ma - ri - - a; The
eve - ning bells, A - - ve Ma - ri - - a; The

cres.

thou the guar - dian of our love. A - ve Ma -
cres.

boat - man in the shal - lop kneels, A - - ve Ma -
cres.

boat - man in the shal - lop kneels, A - - ve Ma -

ri - - a, And like the eve - ning's glow - ing sky, Let
 ri - - a, The sounds through glow - ing heav - ens spread, To
 ri - - a, The sounds through glow - ing heav - ens spread, To

p *p*

cres.

joy and peace a - round it lie, Let joy and peace a -
cres.

greet thee, ho - ly Vir - gin Maid, A - - ve Ma -
cres.

greet thee, ho - ly Vir - gin Maid, A - - ve Ma -

The musical score consists of six staves of music. The top three staves are for voices, with lyrics appearing below the notes: "round it lie," "A - ve," "ri - a," "A - ve Ma - ri - a," "ri - a," "A - ve Ma - ri - a," and "A - ve Ma - ri - a!" The bottom three staves are for a basso continuo instrument, likely a harpsichord or organ, indicated by a brace and a bass clef. The first two continuo staves show a steady bass line with some harmonic support. The third continuo staff begins with a dynamic marking *mf* and shows more complex harmonic progression with chords. The vocal parts are in common time, while the continuo parts appear to be in a slower, half-time setting.

No. 94.

RECITATIVE AND CHORUS FROM NAAMAN.

M. COSTA.

Thanks, Heav-en ! yea, to the man of God at Car-mel I will

go ; And pray his ho-ly aid to heal, or soothe our woe !

Tranquillo.

CHORUS. Sempre p e tranquillo.

God, who, can - not

God, who can - not

Sempre e legato.

Sempre p e tranquillo.

This piece may be sung without the Recitative.
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The musical score consists of six staves of music. The top two staves are for voices (Soprano and Alto/Tenor), the middle two staves are for piano (right hand), and the bottom two staves are for bass (left hand). The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in unison, with lyrics appearing below the notes. The piano parts provide harmonic support, with the right hand playing eighth-note patterns and the left hand providing bass support. The vocal part begins with "be un - just," followed by "Heed - eth . . . all . . . that" (repeated), "on Him trust ; them who call on" (repeated), and concludes with "on Him trust ; them who call on". The piano parts feature sustained notes and rhythmic patterns throughout the piece.

be un - just,
Heed - eth . . . all . . . that
be un - just,
Heed - eth all . . . that

on Him trust ; them who call on
on Him trust ; them who call on

RECITATIVE AND CHORUS FROM NAAMAN.

Him for aid ; . . . An - guish shall not
Him for aid ; . . . An - guish shall not
Him for aid ; . . . An - guish shall not

make a - fraid ! . . . Trust Him, trust Him,
make a - fraid ! . . . Trust Him, trust Him,
make a - fraid ! . . . Trust Him, trust Him,

RECITATIVE AND CHORUS FROM NAAMAN.

217

The musical score consists of four staves of music. The top two staves are for voices (Soprano and Alto/Tenor), and the bottom two staves are for piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts enter in pairs, with the piano providing harmonic support. The lyrics are as follows:

then, . . . in life, . . . in death; He can give thee
 then, . . . in life, . . . in death; He can give thee
 then, . . . in life, . . . in death; He can give thee
 liv - ing breath; He can give thee
 liv - ing breath; He can give thee
 liv - ing breath; He can give thee

Accompanying markings include a dynamic crescendo (cres.) over the third line of lyrics, a piano dynamic (p) over the fourth line, and a pedal marking (Ped.) with an asterisk (*) at the end. The vocal parts also include dynamic markings like forte (f) and piano (p).

RECITATIVE AND CHORUS FROM NAAMAN.

The musical score consists of eight staves of music, divided into two sections by a brace. The top section contains four staves, and the bottom section contains four staves. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are as follows:

liv - ing breath; af - ter death, the
 liv - ing breath; af - ter death, the
 liv - ing breath; af - ter death, the
 liv - ing breath; af - ter death, the

life now thine, He can make a
 life now thine, . . . He can make a
 life now thine, He can make a

Accents and dynamic markings (p, v) are present on various notes throughout the score.

RECITATIVE AND CHORUS FROM NAAMAN.

219

vine, a life di
life di - vine a life di
life di - vine a life di
vine, rit.
vine, a life di - vine.
vine, a life di - vine.
vine, a life di - vine.
Ped. rall. *

The musical score consists of five staves. The top three staves represent the vocal parts: Soprano (treble clef), Alto (C-clef), and Tenor/Bass (Bass clef). The bottom two staves represent the piano: Basso Continuo (Bass clef) and Piano (Treble clef). The vocal parts sing a recitative followed by a chorus. The piano part provides harmonic support with sustained notes and rhythmic patterns. Various dynamics and performance instructions are included throughout the piece.

No. 95.

PROTECT US THROUGH THE COMING NIGHT.

CURSCHMANN.

Larghetto non troppo. *dolce.*

Protect us through the coming night,
Oh Father, Oh Father might - - y! de-liv-er.
us from ev'-ry ill, and guard our.

slum - - ber, and guard our slum - - ber;

THIRD VOICE. *dolce.*

Pro -

Oh Fa - ther might - - y! Oh

tect us through the com - ing night, Oh Fa - ther! Oh

PROTECT US THROUGH THE COMING NIGHT.

Fa - ther might - y! Oh

Fa - ther, might - y! De - liv - er us from ev - 'ry

Fa - ther,

Oh

Fa - - - - - ther, Fa - - - - -

cres.

ill, de - liv - er us from ev - 'ry ill, and guard our slum . . .

cres.

dim.

p

The musical score consists of two staves of music in common time, key signature of one flat. The top staff features soprano vocal parts with eighth and sixteenth note patterns. The bottom staff features basso continuo parts with sustained notes and bassoon entries. The lyrics are integrated into the musical lines, with 'Fa - ther' appearing in both staves, 'Oh' once, and other phrases like 'might - y!', 'De - liv - er us', 'from ev - 'ry', 'ill', 'and guard our slum . . .', and dynamic markings such as 'cres.', 'dim.', and 'p' (piano).

FIRST VOICE. *dolce.*

Pro - tect us
ther might - y!
Pro -
ber, and guard our slum - ber;
Pro -
through the com - ing night, Oh Fa - ther, Oh
teet us, Oh Fa - ther might - y!
cres.
tect us, Oh Fa - ther, Oh Fa - ther,

PROTECT US THROUGH THE COMING NIGHT.

cres.

Fa - - ther might - - y! de - li - ver us . . . from ev - 'ry
cres.

Fa - - ther might - - y! de - li - - ver

p

might - - - - - y! Oh

dim.

cres.

ill, de - li - ver us . . . from ev - 'ry ill, and guard our
cres.

us, Oh Fa - - ther!

cres.

Fa - - ther, pro - - ect us, Oh

p

cres.

dim.

The musical score consists of three staves. The top two staves are for voices, each with a treble clef and a key signature of one flat. The bottom staff is for a basso continuo instrument, likely harpsichord or organ, indicated by a brace and a bass clef. The vocal parts sing in four-measure phrases, with lyrics appearing below the notes. The piano part provides harmonic support with sustained chords and occasional bass notes. The score concludes with a final cadence on the basso continuo staff.

slum - - ber, and guard our slum - - ber;

Fa - - ther! and guard our slum - - ber; *dol.*

Fa - - ther! Oh Fa - ther might - - y! Pro -

dol. Pro - tect us, Oh Fa - ther might - y! *dol.*

Pro - tect us, Oh Fa - ther might - y! Pro -

PROTECT US THROUGH THE COMING NIGHT.

Oh Fa - ther might-y! de - liv - er
 tect us, Oh Father might-y! Oh Fa - ther might-y! Oh Fa - ther mighty! de - liv - er
 tect us, Oh Fa-ther mighty! Oh Fa - ther mighty! . . .

us from ill, and gnard our slum - - ber;

us from ill, and guard our slum - - ber;

. . . de - liv - er us, and guard our slum - - ber, Pro -

PROTECT US THROUGH THE COMING NIGHT.

227

Express.

Pro - tect us, Oh Fa - ther might - y! . . .

Express.

Pro -

tect us, Oh Fa - ther might - y! Pro -

Pro -

Oh Fa - ther migh - ty!

tect us, Oh Fa - ther might - y! Oh Fa - ther might - y! O Fa - ther

Oh Fa - ther

PROTECT US THROUGH THE COMING NIGHT.

cres.
 de - liv - er us from ill, and guard our slum - ber,
f *p*
 mighty! de - liv - er us from ill, and guard our slum - ber,
cres. *p*
 mighty! de - liv - er us, and guard our slum - ber,
cres. *f* *cres.*
 and guard our slum - ber.
cres.
 and guard our slum - ber.
cres.
 and guard our slum - ber.
p *p*

No. 96.

WHEN FAMINE OVER ISRAEL.

CHORUS.

COSTA.

A LA CORALE.

When fam - ine o - ver Is - ra - el pre - vail'd; And God in

When fam - ine o - ver Is - ra - el pre - vail'd; And God in

wrath with - held the dew and rain; The Wid - ow's meal and oil, though scant, a -

wrath with - held the dew and rain; The Wid - ow's meal and oil, though scant, a -

vail'd, Un - til the earth bro't forth its fruits, its fruits a - gain. The Lord re -

- vail'd, Un - til the earth bro't forth its fruits, its fruits a - gain. The Lord re -

gards the hum - ble-mind-ed just; He hears their cries, He sees their tears of

gards the hum - ble-mind-ed just; He hears their cries, He sees their tears of

WHEN FAMINE OVER ISRAEL.
 281

grief; All who up - on His grace and mer - ey trust; In want, or woe, will
 grief; All who up - on His grace and mer - ey trust; In want, or woe, will
 al - ways find re - lief, In want, or woe, will al - ways find re - lief.
 al - ways find re - lief, In want, or woe, will al - ways find re - lief.

Ped.

MARCH OF ISRAELITES.

In marching style.

COSTA.



God and King . . . of Ja - cob's na - tion, Oft our

God and King . . . of Ja - cob's na - tion, Oft our

God and King . . . of Ja - cob's na - nation, Oft our

*Marziale religioso.**ff e Stacco.*

MARCH OF ISRAELITES

233

The musical score consists of four staves of music in common time, key signature of one flat. The top two staves are soprano voices, and the bottom two are bass voices. The lyrics are as follows:

fa - thers sang Thy praise; They as - crib - ed their sal -
fa - thers sang Thy praise; They as - crib - ed their sal -
fa - thers sang Thy praise; They as - crib - ed their sal -
va - tion To Thy deeds in an - cient days. All their
va - tion To Thy deeds in an - cien days. All their
va - tion To Thy deeds in an - cien days. All their

MARCH OF ISRAELITES.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The lyrics are written below the notes. The first section of lyrics is:

foes were back- ward driv - en, Not by their own arm and
 foes were back- ward driv - en, Not by their own arm and
 foes were back- ward driv - en, Not by their own arm and

A brace groups the first three measures of both staves. The second section of lyrics is:

sword; All their vic - to - ries were giv - en, Won for
 sword; All their vic - to - ries were giv - en, Won for
 sword; All their vic - to - ries were giv - en, Won for

A brace groups the first three measures of both staves.

MARCH OF ISRAELITES.

235

The musical score consists of four staves of music in common time, key signature of one flat. The vocal parts are in soprano and alto voices, with basso continuo and piano accompaniment. The lyrics are as follows:

them by Thee, O Lord ! Fight for us, . . . great God of
 them by Thee, O Lord ! Fight for us, . . . great God of
 them by Thee, O Lord ! Fight for us, . . . great God of

A

O fight for us . . .

bat - tles ; Thine and Is - rael's foe shall fall ! Fight for
 bat - tles ; Thine and Is - rael's foe shall fall ! Fight for
 bat - tles ; Thee and Is - rael's foe shall fall ! Fight for

MARCH OF ISRAELITES.

great God of bat - tles, fight for us, great
 us, great God of bat - tles, fight for us, O fight for
 us, O fight for ns, fight for us, great
 us, O fight for us, great
 God of bat - tles, Thine and Is - rael's foe shall
 us, great God, and Is - rael's foe shall
 God of bat - tles, Thine and Is - rael's foe shall
 God of bat - tles, Thine and Is - rael's foe shall

MARCH OF ISRAELITES.

287

O fight for us, great God of bat - tles,
fall ! Fight for us, O fight for
fall ! Fight for us, great God of bat - tles,
fall ! Fight for us, O fight for us,
fight for us. O fight for us, Thine and
us, great God of bat - tles, Thine and
fight for us, great God of bat - tles, Thine and
fight for us, great God of bat - tles, Thine and

MARCH OF ISRAELITES.

The musical score consists of four staves of music in common time, key signature of one flat. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are:

Is - rael's foe shall fall, Thine and Is - rael's foe shall
 Is - rael's foe shall fall, Thine and Is - rael's foe shall
 Is - rael's foe shall fall, Thine and Is - rael's foe shall
 rit - e - nu - - - to.
 fall, Thine and Is - rael's foe shall fall!
 rit - e - nu - - - to.
 fall, Thine and Is - rael's foe shall fall!
 rit - e - nu - - - to.

No. 98.

LORD OF HOSTS.

FRIEDRICH ZUCHTMANN.

The musical score consists of four staves of music in common time (indicated by '2') and G major (indicated by a sharp sign). The first three staves are soprano voices, and the fourth staff is a basso continuo (bass) part. The lyrics are integrated into the music, appearing below the staves. The lyrics are as follows:

1. Lord of hosts, how love - ly fair, E'en on earth, Thy tem - ples are!
 2. Here we sup - pli - cate Thy throne, Here, Thy par - d'ning grace is known;

1. Lord of hosts, how love - ly fair, E'en on earth, Thy tem - ples are!
 2. Here we sup - pli - cate Thy throne, Here, Thy par - d'ning grace is known;

Here Thy wait - ing peo - ple see Much of heav'n and much of Thee.
 Here, we learn Thy right - eous ways, Taste Thy love and sing Thy praise.

Here Thy wait - ing peo - ple see Much of heav'n and much of Thee.
 Here, we learn Thy right - eous ways, Taste Thy love and sing Thy praise.

THE LORD IS MY SHEPHERD.

FOR TWO SOPRANO AND TWO CONTRALTO VOICES.

Adagio.

F. SCHUBERT.

The Lord is my shepherd, I shall, I
The Lord is my shepherd, I shall, I
The Lord is my shepherd, I shall,

THE LORD IS MY SHEPHERD.

241

Musical score for "THE LORD IS MY SHEPHERD." The score consists of two staves. The upper staff is for voice (soprano) and the lower staff is for piano. The music is in common time, with a key signature of one flat. The vocal part features a mix of eighth and sixteenth-note patterns, with several melodic phrases underlined by brackets. The piano part provides harmonic support with sustained notes and rhythmic patterns. The vocal line includes lyrics such as "shall not want," "He is my shepherd," and "I shall, I shall not want." The score concludes with a dynamic marking of *pp*.

shall not want, He is my
shall not want, He is my
shall not want, He is my
shep - herd, I shall, I shall not . . . want, He
shep - herd, I shall, I shall not want,
shep - herd, I shall, I shall not . . . want,

THE LORD IS MY SHEPHERD.

The musical score consists of four staves of music in common time, key signature of one flat. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the bass and treble staves below. The lyrics are integrated into the vocal parts. The piano part includes dynamic markings like *pp* (pianissimo) and *8va* (octave up).

mak - eth me to lie down in green pas - tures, He lead - eth me be -

pp

He lead - eth me be -

pp

He lead - eth me be -

lead - - - eth me, He

side the still wa - ters, He mak - eth me to lie down in green pastures, He

side the still wa - ters, He mak - eth me to lie down in green pastures, He

side the still wa - ters, He mak - eth me lie down in green pas-tures, He

8va

THE LORD IS MY SHEPHERD.

243

ppp

lead - eth me be - side the still wa - ters.

ppp

lead - eth me be - side the still wa - - -ters.

ppp

lead - eth me be - side the still wa - ters.

Sva loco.

ppp

p

He re - stor - eth my soul, . . . He cres..

p

He re - stor - eth my soul, . . . He cres..

p

He re - stor - eth my soul, . . . He

cres.

THE LORD IS MY SHEPHERD.

lead - eth me in the paths of right-eousness, for His
 lead - eth me in the paths of right-eousness, for His
 lead - eth me in the paths of right-eousness, for His
 name's sake. Yea, pp
 name's sake. Yea, pp
 name's sake. Yea, pp
 p decres.

THE LORD IS MY SHEPHERD.

245

dim.

yea tho' I walk thro' the val-ley of the shad - ow of
dim.

yea tho' I walk thro' the val-ley of the shad - ow of
dim.

yea tho' I walk thro' the val-ley of the shad - ow of
dim.

pp

death, I will fear no e - vil for
mf

death, I will fear no e - vil for
mf

death, I will fear no e - vil for
mf

mf

THE LORD IS MY SHEPHERD.

The musical score consists of four staves of music in common time, key signature of one flat, and a treble clef. The music is divided into three sections by repeat signs and endings. The first section starts with a dynamic of *p*, followed by *pp*. The lyrics are: "Thou art with . . . me, Yea, yea, tho' I walk in the". The second section begins with *p* and ends with *pp*. The lyrics are: "Thou art with me, Yea, yea, tho' I walk in the". The third section begins with *p* and ends with *pp*. The lyrics are: "Thou art with . . . me, Yea, yea, tho' I walk in the". The fourth section starts with *p* and ends with *pp*. The lyrics are: "shad - ow of death, I will fear no". This section is repeated twice more, each time ending with *dim.* The final section begins with *p* and ends with *pp*. The lyrics are: "shad - ow of death, I will fear no". The score includes a basso continuo staff at the bottom.

THE LORD IS MY SHEPHERD.

247

Music score for 'The Lord is My Shepherd'. The score consists of four staves of music, each with a treble clef and a key signature of one flat. The vocal line is in the soprano range, with lyrics: 'e - vil, for Thou art with . . . me; Thy e - vil, for Thou art with . . . me; e - vil, for Thou art with . . . me;'. The piano accompaniment features a bass line and chords. Measure numbers 1, 2, 3, and 4 are indicated above the staves. The dynamic 'f' (fortissimo) is marked above the third staff, and 'p' (pianissimo) is marked above the fourth staff. Measures 5 through 8 are grouped together by a brace.

Continuation of the musical score for 'The Lord is My Shepherd'. The score continues from measure 5 to measure 8. The vocal line continues with: 'rod and Thy staff they'. The piano accompaniment includes a bass line and chords. Measures 5 and 6 are grouped by a brace. Measures 7 and 8 are grouped by a brace. The dynamic 'f' (fortissimo) is marked above the fifth staff, and 'p' (pianissimo) is marked above the eighth staff.

THE LORD IS MY SHEPHERD.

The musical score consists of four systems of music. The top three systems feature soprano, alto, and tenor voices in G clef, with lyrics in common time. The lyrics are: "com - fort, they com - fort me, they", repeated twice. The fourth system shows a basso continuo part in F clef, with a bassoon part below it, also in common time. The bassoon part includes slurs and grace notes. Measures 11 through 14 show a continuous eighth-note pattern in the bassoon part, with the basso continuo part resting.

com - fort, they com - fort me, they
 com - fort, they com - fort me, they
 com - fort, they com - fort me, they

com - fort, they com - fort . . . me, . . .
 com - fort, they com - fort me,
 com - fort, they com - fort me,

THE LORD IS MY SHEPHERD.

249

THE LORD IS MY SHEPHERD.

e - ne - mies, Thou an - oint - est my head with oil, My
 e - ne - mies, Thou an - oint - est my head with oil, My
 e - ne - mies, Thou an - oint - est my head with oil, My
8va-----
 cup run - neth o - ver, My cup runneth o - ver, Surely
 cup run - neth o - ver, My cup runneth o - ver, Surely
 cup run - neth o - ver, My cup runneth o - ver, Surely
8va----- loco.
pp f pp p
pp f pp p
pp f pp p

THE LORD IS MY SHEPHERD.

251

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat. The music is divided into three sections by large vertical bar lines. The first section contains three lines of lyrics: "good - ness and mer - cy shall fol - low me all the", "good - ness and mer - cy shall fol - low me all the", and "good - ness and mer - cy shall fol - low me all the". The second section contains three lines of lyrics: "days of my life, I will dwell in the", "days of my life, I will dwell in the", and "days of my life, I will dwell in the". The third section concludes with a final line of lyrics: "Copyright, 1894, by KING, RICHARDSON & Co."

THE LORD IS MY SHEPHERD.

house of the Lord for - ev - er - more. Surely

house of the Lord for - ev - er - more. Surely

house of the Lord for - ev - er - more. Surely

good - ness and mer - cy will fol - low me all the

good - ness and mer - cy will fol - low me

good - ness and mer - cy will fol - low me all the

THE LORD IS MY SHEPHERD.

253

Morendo.

days, all the days of my life, and
Morendo.

the days of my life, and
Morendo.

days, . . . the days of my life, and
Morendo.

I will dwell in the house of the Lord,
 I will dwell in the house of the Lord,
 I will dwell in the house of the Lord,

THE LORD IS MY SHEPHERD.

A musical score for a four-part choir or organ. The score consists of eight staves of music, each with a treble clef and a key signature of one flat. The music is in common time. The vocal parts are: Soprano (top), Alto, Tenor, and Bass (bottom). The bass part includes a basso continuo part with a bass clef and a cello-like line. The score features several melodic entries, harmonic progressions, and dynamic markings like 'f' (fortissimo) and 'pp' (pianissimo). The lyrics 'in the house of the Lord for ev - - -' are repeated three times in the soprano and alto parts. The bass part has three endings labeled 'ver.' (verse) under each. The score concludes with a final dynamic marking of 'pp'.

No. 100.

GRACIOUS FATHER.

TENOR.

Slow, and with expression.

BEETHOVEN.

A musical score for the Tenor part. It consists of a single staff in common time with a key signature of one flat. The notes are primarily eighth notes, with some sixteenth-note patterns. The vocal line starts with a sustained note followed by a series of eighth-note pairs.

Gra-cious Fa-ther, O Lord, hear us, When we call up-on Thee, O Lord, hear us,

ALTO.

A musical score for the Alto part. It consists of a single staff in common time with a key signature of one flat. The notes are primarily eighth notes, with some sixteenth-note patterns. The vocal line follows the Tenor line closely.

Gra-cious Fa-ther, O Lord, hear us, When we call up-on Thee, O Lord, hear us,

SOP.

A musical score for the Soprano part. It consists of a single staff in common time with a key signature of one flat. The notes are primarily eighth notes, with some sixteenth-note patterns. The vocal line follows the Tenor line closely.

Gra-cious Fa-ther, O Lord, hear us, When we call up-on Thee, O Lord, hear us,

BASS.

A musical score for the Bass part. It consists of a single staff in common time with a key signature of one flat. The notes are primarily eighth notes, with some sixteenth-note patterns. The vocal line follows the Tenor line closely.

A continuation of the Tenor part's musical score. The staff shows a sequence of eighth-note pairs and sixteenth-note patterns, continuing the melodic line established in the first section.

Send down Thy love, O Lord, up-on us, Merci-ful Fa-ther, O Lord, hear us.

A continuation of the Alto part's musical score. The staff shows a sequence of eighth-note pairs and sixteenth-note patterns, continuing the melodic line established in the first section.

Send down Thy love, O Lord, up-on us, Merci-ful Fa-ther, O Lord, hear us.

A continuation of the Soprano part's musical score. The staff shows a sequence of eighth-note pairs and sixteenth-note patterns, continuing the melodic line established in the first section.

Send down Thy love, O Lord, up-on us, Mer-ci-ful Fa-ther, O Lord, hear us.

A continuation of the Bass part's musical score. The staff shows a sequence of eighth-note pairs and sixteenth-note patterns, continuing the melodic line established in the first section.

Guckermann - Acme. Muc. System Br. 4
~~XII A - 25~~

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